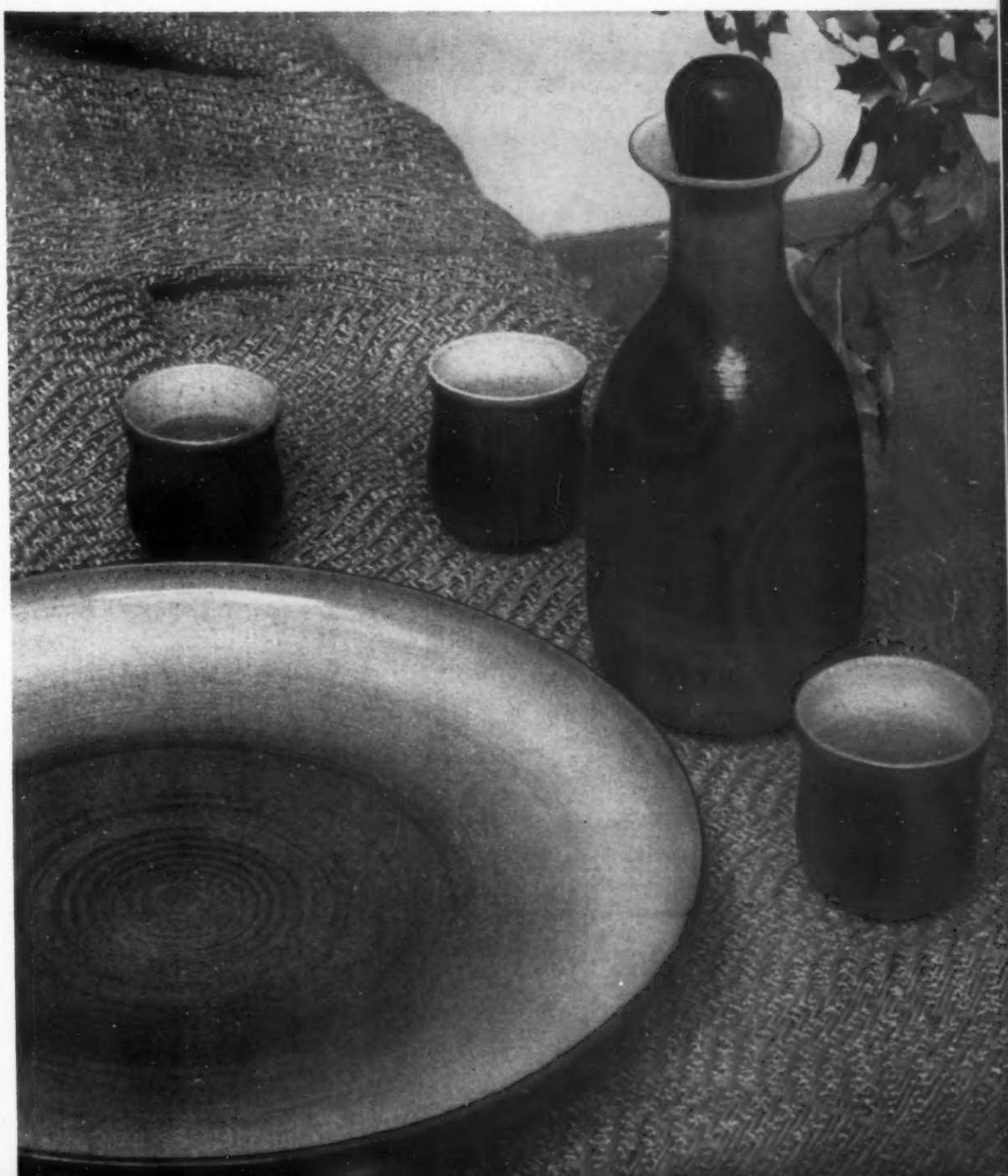
Handweaver and Craftsman



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Spring
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MARY ALICE SMITH, Editor

Handweaving Here and Abroad in 1951

HANDWEAVER AND CRAFTSMAN, starting on its second year, is *really* a weavers' magazine — written for Handweavers by Handweavers, covering important developments in the craft throughout the world.

HANDWEAVING HEADLINES TO COME

Articles by or about important weavers and designers—Dorothy Liebes, Lili Blumenau, Gladys Rogers Brophil, Berta Frey, Rudolph Fuchs, T. H. Hewitt, Mary M. Atwater, Nellie Sargent Johnson, Ingeborg and Elsa Kristina Longbers, Edith Huntington Snow, Pola Stout, Harriet Douglas Tidball, Henning Watterston, Kathryn Wellman, and Ruth Wilde, among others.

Silks from Siam—the fascinating story of how three Americans and the Siamese silk weavers restored an ancient art.

Wool—Most Versatile of Fibers—what handweavers should consider in choosing yarns. By Robert A. Kiessling.

A Spinning Lesson—spin your own wool in times of shortages of yarns. By Ann Muller, designer for John Walther Fabrics, Inc., New York City.

Warping Practices Considered—by Maxwell Hawker, San Francisco, California.

More Letters from the Files of The Gadred Weavers.

Trimmings and Finishes—by Marguerite Brooks.

Some Aspects of Inkle Weaving—by Elsie G. Gubser, Tulsa, Oklahoma, an authority in this field as well as on bobbin lace.

The Story of the Southern Highlanders—their Educational and Economic Programs—by Robert G. Hart. Mr. Hart, manager of the Southern Highlanders Shop in New York, also will continue his articles on markets and prices.

Problems in Dyeing and Finishing—By Edmund G. Lucey.

Weaving in Occupational Therapy—outstanding articles coming from Kate Van Cleve, of the Boston School of Occupational Therapy, and Mrs. R. T. Solensten of Tuckahoe, New York.

Weave Your Christmas Cards Early—designs and suggestions from Evelyn Neher, who is an ardent collector in this field.

How to Use a Museum to Advantage—by Edith A. Standen, assistant curator of textiles, the Metropolitan Museum of Art, New York City.

Weaving for your Wardrobe—by Marta Page, San Francisco, California, one of the designers of the garments shown by The Contemporary Handweavers at the M. H. de Young Memorial Museum and the Rotunda Gallery of the City of Paris.

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and Craftsman

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Handweaver and Craftsman

Editorially Speaking . . .

IN these days of world-shattering change, it is somehow consoling to remember that there have been no fundamental changes in the weavers' craft, from the time it was first recorded in history, long after primitive peoples wove with fibers of various kinds.

No one knows who invented plain, twill, and satin weaves or the various types of primitive looms. The most elaborate handwoven silks today are made on the most primitive looms and the patterns of the Early Cambodian silk weavers fit in as well in the present picture as the newest contemporary design.

The great aggregations of machinery for spinning follow the principles of the first flax and wool wheels, which in turn added a little mechanization to the stick spindle. Fine fabrics are still being produced in various sections of the world—and sold on Fifth Avenue—made from yarns spun on primitive spindles. Preparing wool for the power machines follows, by machine, the age-old methods of hand carding. The great power looms present no new principles of loom construction and one can still do many things on a handloom which cannot be done on a power loom.

It is also interesting to note the constant demand, and the increasing modern demand, for the four great basic textile fibers—cotton, wool, linen, and silk. All have been written off at times in favor of the incredibly amazing array of synthetics, but all hold their place. The renaissance of silk, with all conditions working against its production, is one of those amazing events which constantly confuse the textile world. Perhaps it is all a part of a search for something which is fundamental to human existence, which has not changed in spite of changes all around.

All of which is a round-about method of saying that in the Summer issue of HANDWEAVER AND CRAFTSMAN we shall have an article on spinning your own wool, for which we have had many requests. In increasing numbers, old spinning wheels are coming out of attics and are being used for something more than a parlor ornament, so-called. More sheep seem to be appearing all over the country and perhaps, in spite of the huge military demand for wool, you can acquire a little to produce some yarn for your own use.

Textiles came to the fore in a remarkable series of craft exhibitions, this spring, some of which are reported in this magazine and others scheduled for the Summer issue. Of unusual interest for one phase of the textile industry was the First National Carpet Design Competition, sponsored by the Arthur Fleischman Company of Detroit. Young designers showed what they could do when they were presented with a specific problem. Michigan artist-craftsmen outdid themselves in their annual show which was handsomely installed by the Detroit Institute of Arts. Cranbrook's biennial decorative arts exhibition assembled outstanding textiles from different sections of the country as did the Worcester, Massachusetts, Museum of Art in its Contemporary Arts Exhibition, from which the museum purchased a piece of weaving. The Wichita Art Association, which last year presented a noteworthy collection of weaving, is next on the list.

"Weaving is the most fundamental of the crafts. It is part of the roots of life, as architecture and work on the land. The knowledge of it dates back to the beginning of civilization, when man, at different places and at different times, emerged from the hunter and skin-wearing stages. So it should be studied and known by everyone. It can start in all the schools; it connects itself with many school subjects —history, geography, botany, movement, mathematics, chemistry; it can be linked up constructively with the work and life of the whole school." From "Handweaving Notes for Teachers." By Ethel Mairet. London: Faber and Faber Ltd.

With this issue, HANDWEAVER AND CRAFTSMAN starts on its second year. While it is of course impossible to please every weaver in the 48 states we seem to have pleased a considerable number, according to the letters which we are receiving with both new subscriptions and renewals. As we have said before the interest of our subscribers makes this really a weavers' magazine, since most of the editorial content is developed from suggestions weavers have made. Our only regret is that we have had to postpone using some of those suggestions longer than we like.

Among other vicissitudes confronting the publishers of a magazine in the last year have been three railroad strikes, with resulting mail embargoes, which were announced just as three issues of HANDWEAVER AND CRAFTSMAN were mailed. We know that many copies were lost and we have replaced them for subscribers who notified us. If you have missed issues, or know of people who have, let us know immediately. (Volume II, No. 1 is the *fourth* issue of the magazine, designated thus purely for convenience of the publishers and subscribers such as libraries. It is the last number of the first year's subscription.)

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THE HANDWEAVER'S HEADQUARTERS

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Handweaver and Craftsman

VOLUME 2 SPRING, 1951 NUMBER 2

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MARY ALICE SMITH
Editor

Cover—Drapery fabric woven by C. Orval Nielsen, of gold rayon, chenille, and jute in broken twill, hand-dyed. Shown at the annual Exhibition of the San Francisco Potters and the Contemporary Weavers of California at the M. H. de Young Memorial Museum, San Francisco, California, last fall. Pottery by Edith Heath which won the Manuel Jalanavich Memorial Award made on the basis of "honesty in the use of materials and beauty in result." Photograph from M. H. de Young Memorial Museum.

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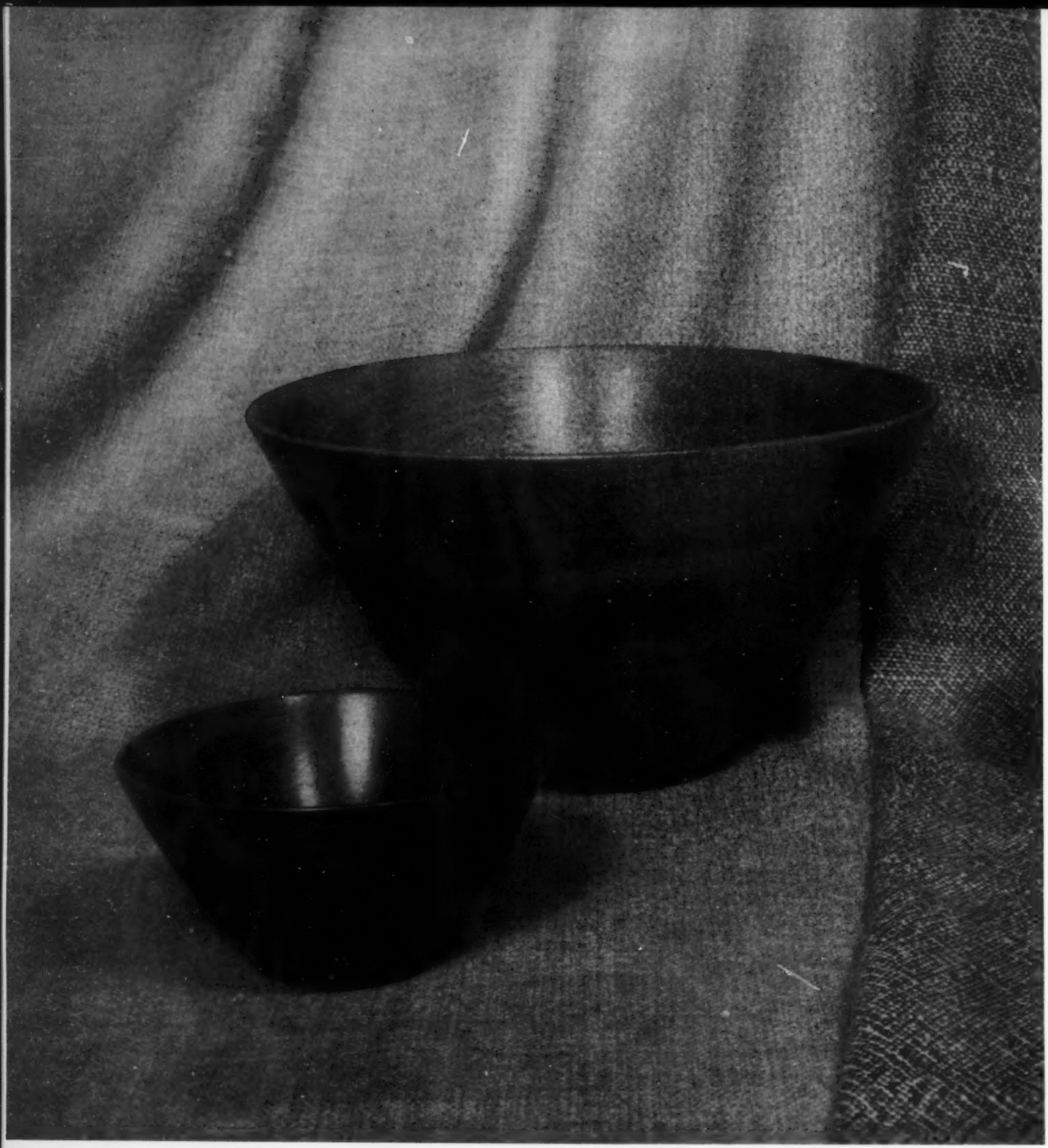


Textiles from a group designed and woven by Harold and Florence Ingraham, Colorado Springs, Colorado, shown in the exhibition, Contemporary Art in the United States, at the Worcester Art Museum. Worcester, Massachusetts, January 25-March 4. The Ingrahams have become widely known for tweeds of excellent design and unusual color. Walnut bowl and mahogany bowl by James Prestini, Chicago. The scope of the exhibition was widened this year to include crafts and sculpture as well as paintings, drawings and prints. Artists representing all parts of the country were invited to lend works for the show.

A Quarter Century of Handweavers' Progress

A Pioneer in the Revival of the Craft Says We Have Come a Long Way

by Mary Meigs Atwater

YOU new weavers, who have only to choose among many handlooms the type best fitted to your use—who can get out your sample cards and find materials and colors for every purpose, and can find in a dozen books threading drafts and even treadling directions (which I deplore) to your purpose—can have little idea of the struggles of those among us who pioneered the handweaving revival.

Around the turn of the century handweaving, in this country, reached its lowest level. A few women in isolated cabins among the mountains of the south still wove, to be sure, though their work was not nearly as good as that of their grandmothers. A few people here and there about the country eked out a skimpy living by weaving their neighbors' old rags into "hit and miss" rugs. And this was about all—except for "Weaver Rose."

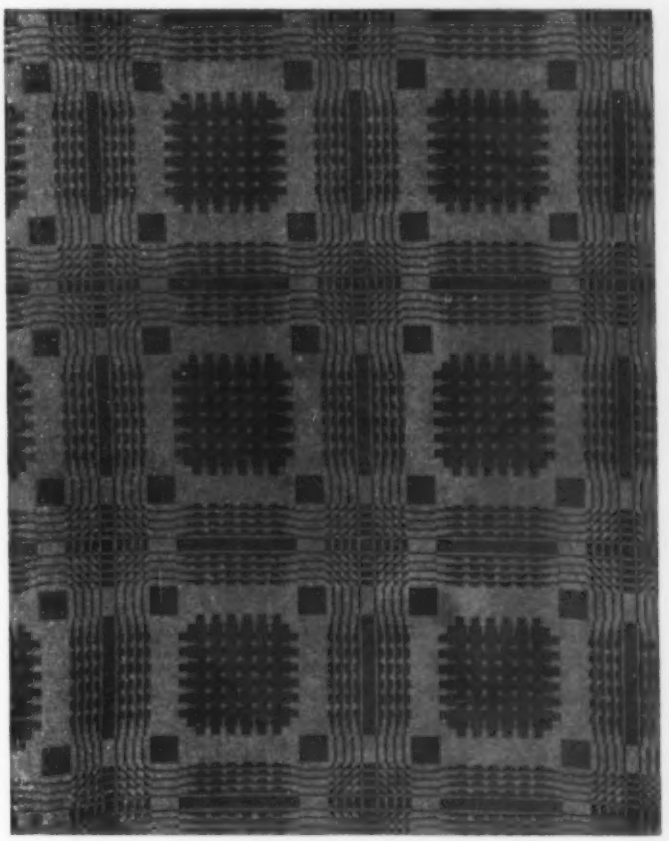
Weaver Rose was a picturesque character who lived on a small homestead in the wilds of Rhode Island. (In those days there still were wilds in Rhode Island, complete with deer and quail as well as rabbits.) He wore a long white beard and dressed in a bed sheet draped about him like a toga, and went about on bare feet thrust at times into home-made sandals. In a loft over his barn he had a number of ancient handlooms on which he wove coverlets and "hap-harlots" in the ancient manner. It was perhaps his quaint personality as much as his craft that brought people to his door. A bit of showmanship is useful as an adjunct to art, as we all know.

He was very seclusive about the loft where he practised his ancient "mystery" and few of his visitors were ever given a glimpse of his looms, until a persistent little group of people from Providence and Boston finally persuaded him to teach them to weave. From this little group of enthusiasts stems our modern revival.

As far as I know, no member of this original group is still with us, and Weaver Rose passed to his reward before I became a weaver, but I was privileged to know Mrs. Laura M. Allen, now deceased, who was one of those early pioneers. She was very active in the early days of the revival and was very generous in helping others with information and patterns from her large collection. Many of the Colonial drafts in my "Shuttle-Craft Book" were given me by Mrs. Allen—some of them Weaver Rose's own drafts—and she even gave me a bit of the Old Master's weaving. It is a coarse bit and far from beautiful, but a treasure nevertheless. She made a collection of woven pieces and samples which she presented to the Smithsonian Museum in Washington where I saw it a number of years ago and where no doubt it is still on display. Though not an outstanding collection it is of interest and weavers who visit Washington will find it worth while to spend an hour or so with it.

Incidentally: why is it that non-weavers when putting up handwoven fabrics for display usually choose to hang them wrong side out? On a hit-and-miss basis one might expect half the things to be right side out, but this is not what happens. Usually about 90 per cent of the things will be wrong side out. This was the case with Mrs. Allen's collection when I saw it. I looked up the curator of the museum and he produced a man and a long ladder and had things turned over. By this time, I dare say, they are all wrong side out again.

In the early days of the revival we had two sources of inspiration: the old Colonial weavings—chiefly coverlets—preserved in the museums and kept as family heir-



Colonial-type coverlet in Summer and Winter weave, woven by a student of Mrs. Atwater. Pattern from the John Landes Book of Drawings.

Section of a sample in a Mexican pick-up weave, with Guatemalan motifs. Designed and woven by Mrs. Atwater.

looms, and what the Swedish weavers in the country were willing to give out in the way of inspiration. The only books we had were some old manuscript books—notably the "John Landes" book of drawings in the Pennsylvania Museum of Art—and the quaint and amusing, as well as informative, "Domestic Manufacturers' Assistant" by the Bronson brothers, then long out of print but to be found here and there in libraries and collections of old books.

At first the 4-harness overshot weave was all we knew and it must be confessed that we misused it cruelly. Of course 4-harness overshot is not an "American" weave. It came to us with the early settlers. It is a very ancient weave—for that matter, there has been nothing essentially new in weaving since the Chinese invented the draw loom, about 500 B. C., so everything in weaving is fairly ancient as human reckoning goes. It is a simple weave well within the range of the big old loom that usually had a place in the kitchen and that was part of household equipment on practically every homestead in the early days; and it is well within the capacity of anybody with a stretched warp and a pair of shuttles. In Colonial times it supplied the home weaver with an outlet for the yearning after beauty that lives in every heart, and blossomed into a variety of crisp little patterns.

In the early days the coverlet was an important feature of daily life, to protect and make seemly the big four-poster that was usually a feature of the family living room, and 4-harness overshot was an admirable weave for a piece of the kind. In the old days the weave was used for this purpose only; it was never used, as far as I know, for such things as floor mats, linens, or dress fabrics.

But in our early enthusiasm we used it for all these things. We made curtains and portieres in 4-harness overshot, producing the unfortunate effect of an old bedcovering hung in windows and doors to keep out the weather. We wove overshot for upholstery, and our callers snagged buttons and other outlying protuberances in the weft "floats" with unhappy consequences. We made coat fabrics in "Whig Rose" and "Double Bow-Knot" and went about looking as though we had cut up grandmother's old bedspread to cover us. We even made lumpy rugs for the floor in the overshot weave—traps for unwary feet. Happily those days are no more.

Moreover, 4-harness overshot, with its rather prim and geometrically balanced patterns is incongruous in a modernistic setting and its does not lend itself to modernistic effects. The fact remains, however, that it is beautiful when properly used and in the right place. There is no better weave for a coverlet for an old four-poster or an oldtime spool bed in a "period" Colonial bedroom, or for a bed in the non-period, non-modernistic type of room in the usual American home.

Among the ancient coverlets were a good many done in double weaving and a few in an interesting double-faced weave. These forms of weaving, we were solemnly told, were a "lost art." Of course talk of a "lost art" in weaving is pure nonsense—as long as a shred of the fabric in question still exists. For what one weaver has produced another weaver can certainly produce also, perhaps not with the same equipment or in the same manner but with the same end result. In the case of the double weave this talk was especially silly as the double weave is clearly set forth in many of the excellent Swedish books on weaving. All it takes is a loom with enough harnesses. The old pieces, I fancy, were usually professional weaving as the ordinary household loom did not run to 16 or 20 harnesses. The case of the double-faced weave was different.

In this weave the colored pattern weft passes over three warp ends and under one, all across the blocks of the pattern; and under three, over one across the background spaces. This structure produces a closely combined fabric without loose floats, and also permits blocks of any desired size. Blocks may also be woven to overlap in any manner one chooses. Pattern effects are therefore much more varied and interesting in this weave than in overshot.

I failed to find notes on this weave in the Bronsons' invaluable work—or anywhere else. So I devised a method and adopted a special form of notation similar to that used for the double weave, and the thing was no longer a "lost art." When some years later I found in an old manuscript book a draft written in the manner of my notation and labeled "Summer-and-Winter" I was overjoyed. Here the thing was, with its old name attached. If, however, I had found the draft before working out the weave it would have meant nothing to me except a puzzle, as no interpretation was given in the old manuscript.

The Summer-and-Winter weave, unlike the overshot weave, may be used for modern effects and has become very popular among modern weavers. "Lost art" indeed!

In the early days of the revival suitable equipment was a troublesome problem. Even by the time I became a weaver there were only three looms available as far as I could discover. I bought one of each. One, on which I did my first weaving, was a little atrocity—a small table loom operated by strings with dangling wooden balls on the ends. It is, happily, seen no more—unless a sample is

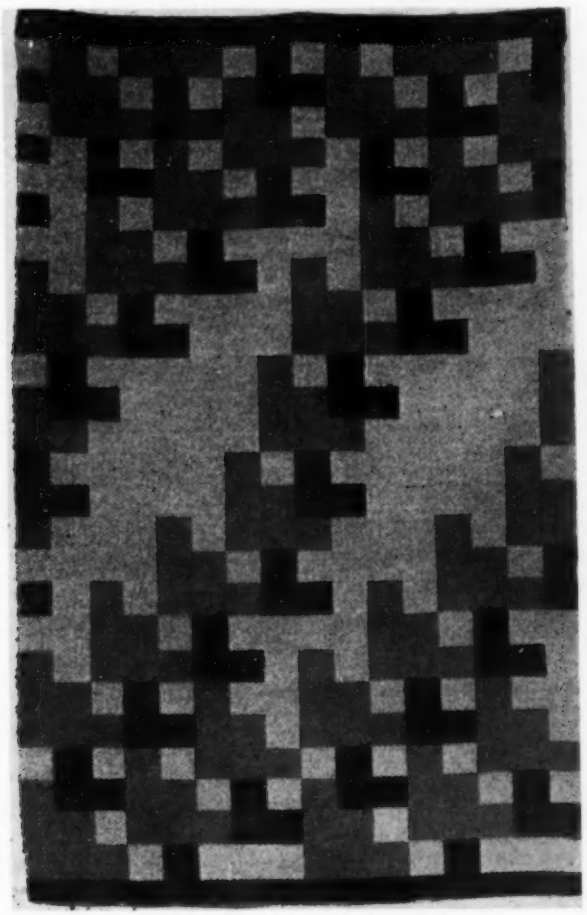
preserved in Henry Ford's amazing industrial museum at Dearborn, Michigan. The second was a big, clumsy, far from handsome affair designed originally for the weaving of rag rugs but willing to do other things if sufficiently urged. This loom is still on the market, and is still as far as I know the most loom to be had for the money. But it is no parlor ornament. The third was a ladylike looking Swedish loom with string heddles and dangling little "horses" from which the heddle bars were suspended. It was much handsomer than the rug loom but had a very stubborn and unwilling disposition.

Luckily for me the rug loom was equipped with wire heddles and a sectional warp beam. I am very certain I should never have become a weaver at all without that sectional beam.

The war over sectional warping still rages. I am, probably, a lazy person, but I object to doing a necessary but uninteresting chore—which warping is to most of us—in a slow and difficult manner when there is a quick and easy way to produce the same result. Some people, I know, enjoy doing things the hard way. There seems to be for them a virtue in it. For such people, of course, the chain-warp is the thing. But not for me. People will solemnly assert that a good warp cannot be made by the sectional process. This is simply and absolutely untrue. In fact many materials that can hardly be warped at all by the chain process go on as smoothly and easily as can be if warped from the creel. So why, when making a long, wide warp for an important project, spend a day or two winding threads back and forth among the pegs of a warping board or turning a warping drum, and spend additional hours beaming the resulting chain—with the help of three or four more or less unhappy assistants—when the whole thing can be done in an hour or so, single handed by the sectional method?

Weaving has from the first seemed to me a very beautiful art and a very valuable help to agreeable living. It is something anybody with ordinary intelligence can do successfully—and a good deal of weaving is even within the range of those insufficiently equipped with the "conveniences for thinking" as a friend of mine once phrased it. It has been said that anybody able to count up to 13 may learn to play bridge; to weave one need only be able to count up to four. And still for those with wider abilities there is plenty of room in weaving for any talents they may possess. And the social values of such a national popular art, through which people may find the uplift of useful creative work, is inestimable. As an occupational therapist I have seen what weaving can do for people in mental and physical distress—and aren't we all, at times? I have always felt that the more people who learned to weave, and to weave well—as success is part of the value—the better for everyone. So anything I have been able to learn about weaving I have tried to pass along to others as freely and completely as possible.

The fact that thousands are weaving today when, only a few years ago, there were only a few score, seems to me a very fine thing.



Two arrangements in the contemporary manner, a rug in two-warp weave and a simple pattern in a Mexican pick-up weave, with Peruvian motif. Both designed and woven by Mrs. Atwater.

Hemstitched Fringe on the Loom

by Evelyn C. Neher

THESE directions are for the three-step stitch as done on the loom at the beginning and at the end of a piece of handweaving when fringe is desired. A #18 blunt pointed crewel needle is my choice for this work, although another size might be just as useful. The thread for working the hemstitching will need to be about three times the width of the woven materials in length and a two-ply thread is required. This thread should be the same color as the warp if a solid color warp, or similar to the weft if that would be less conspicuous in the finished piece.

Four rows of tabby weft seem to be the most desirable, and a firm beat on these tabby rows is the easiest over which to work. For heavy materials, or wool neck scarfs, three rows seem a better proportion. A "fringe stick" is a useful thing to have. The length of the fringe must be considered, also the width of the warp in the reed, when selecting a fringe stick. My stick is thin mahogany (slightly less than ⅛" thick); it is 2" wide and 14" long, making it quite useful for 1" fringe on place mats where the warp is set 13" in the reed. Two of these sticks may be used in successive sheds for a 2" fringe on wool neck scarves.

To end the first mat or scarf, weave and beat firmly four rows of tabby. If your weft thread is suitable to use for the hemstitching, I find it convenient at this time to cut it at the end of a working length of thread. In the next shed put in the fringe stick, change the shed and put in the four tabby wefts to commence another piece of weaving. Similarly, if this weft thread is suitable to use for the hemstitching, leave sufficient at the beginning of this weft. Weave two or more inches before removing the fringe stick. A tight warp makes for rapid and even stitches, so tighten the warp before removing the stick, and begin to work the hemstitching right away.

Begin at the right-hand side of the work for a right-handed person. A left-handed person may begin at the left side of the loom and work to the right. Step One . . . This is the "horizontal stitch on the cloth"

Insert the needle down between the fourth and fifth warp threads, also between the fourth and fifth weft threads—pointing the needle from right to left—and return the needle to the upper side after the eighth warp thread but still keeping between the fourth and fifth weft threads. The needle will be on a direct horizontal line with the weft threads. The needle, because of its blunt point will not split either the warp or the weft threads, but will go easily between them.

Step Two . . . This is the "diagonal stitch"

The needle will be inserted in the same place as for stitch one, but will be turned in a diagonal position, and will return to the upper side four warp threads to the left on the fringe edge.

Step Three . . . This is the "gathering stitch" for the fringe

The needle will be inserted on the fringe edge, four warp threads to the right of the place where the needle last returned, and will come to the upper side in the same place where it returned at the last stitch.

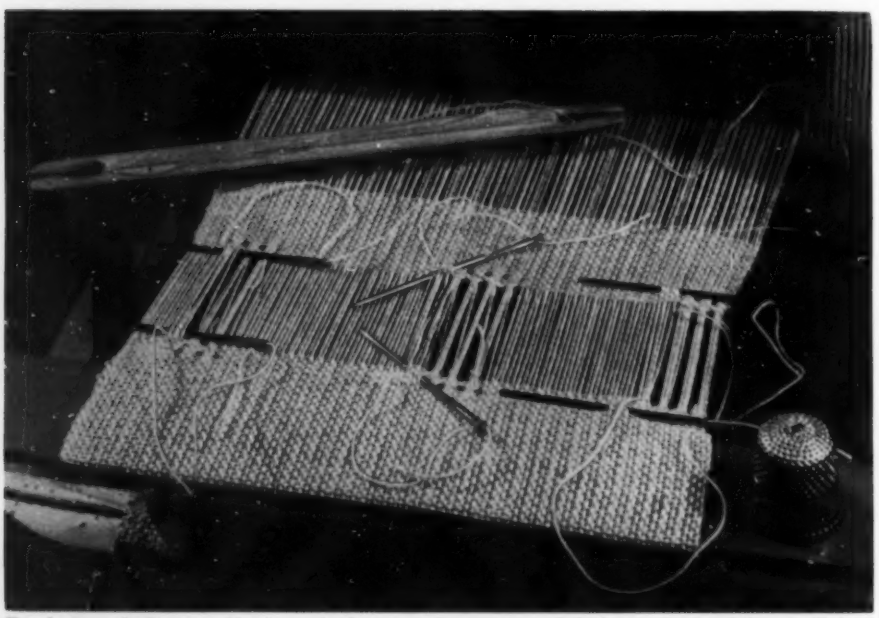
These three stitches will be repeated to the left side of the work. These same directions may be followed to do the other end of a piece of weaving, but keeping in mind that the directions read:

"Stitch one is a horizontal stitch on the cloth."

"Stitch two is the diagonal stitch from the cloth to the fringe edge."

"Stitch three is the gathering of the fringe."

This hemstitched fringe has proven a quick, convenient, and satisfactory way to finish materials, and one that withstands repeated laundernigs. I have several pieces that have been in use about twelve years, and the hemstitching is just as firm and even as when finished. But! One little word of warning! ! ! Just because this is so easy, please do not use it on everything! Consider carefully if the article you are weaving would be improved with a fringe, or would a fringe look like an unnecessary extra. If you decide it would be an improvement, or that a fringe is the most suitable finish for your particular piece, then use this hemstitching with confidence.



Position of the needle in relation to the woven fabric and the fringe. Stitch One is at the right, Stitch Two at center, and Stitch Three at left. This stitch is recommended by Mrs. Neher as a convenient way for finishing with fringe, when fringe is suitable.

Aboard the new luxury liner S.S. Independence. Drapery panels of fabric especially designed and woven by Dorothy Liebes, employing reeds and colorful mixed yarns, cover the polarized portholes in the de luxe bedroom suites. Built-in furniture and interiors designed by Henry Dreyfuss.

Handwoven Fabrics on the High Seas

by HELEN B. AMES

HANDWOVEN decorative fabrics reach high professional standards in the distinctive weaves created for the new American Export Lines 26,000-ton sisterships, Independence and Constitution, the country's fastest and most sumptuous passenger liners. Built for service to the Mediterranean, the 1,000-passenger vessels were designed to offer interiors comparable to the finest American homes.

On the Independence, travelers are already enjoying the luxury living imparted by beautiful textiles and art, plus ultra-modern conveniences and safety features. She is now on her maiden voyage—a gala 53-day cruise, sailing from New York February 10. The Constitution will make her bow later this Spring. Thereafter, both liners will maintain fortnightly service to Gibraltar, Cannes, Genoa, and Naples.

In planning the interiors of staterooms and public rooms of all three classes—first, cabin, and tourist—Henry Dreyfuss, well-known industrial designer, conceived a rich blend of the best in traditional and contemporary American. Fabrics in both handloomed and power-loomed weaves were specially made or selected to conform with this basic plan.

Handweaves designed by Dorothy Liebes, New York and San Francisco, by Abbie J. Blum in collaboration with her associate Maurice High, and by the Willich-Franke Studios, New York, represent superior American craftsmanship. Notable is the emphasis on texture rather than on unusual pattern. Interesting mixtures of yarns are used and color combinations are dramatic yet restful.

For two of the public rooms, Mrs. Liebes created glamorous draperies, produced on 4-harness looms. The broad sweep of picture windows in the circular observation lounge on the promenade deck is draped with a weave of cotton, silk, and rayon interwoven with metallic yarns. Shades of brown alternating with gray-blue and coral give a horizontal banded effect. To vary the decorative treatment, draperies hanging side by side have different placement of the colors. The draperies are motorized to facilitate closing.

Use of metallics in this fabric is in harmony with the finish of the central lighting fixture. Above the dance floor is a large circular ring containing concealed lighting and covered on the underside with gold leaf. This ring is supported by four rectangular columns covered with Conquilla Stone. When dressed down, the stone has intaglio impressions of prehistoric stones and shells.

Another ornamental feature of the observation lounge is the large screen made by Emil Norman of California. The screen displays California flora and fauna, placed between two sheets of translucent plastic and lighted from the rear.

Some of the chairs and large sofas in this room are upholstered in leather, others in fabric. Chair fabrics are mostly of tackle twill from William Skinner and Son. Goodall Fabrics of 15-13 Goldsmoke Grey were chosen for sofa upholstery.

On entering the auditorium—a public room open to all classes— pas-

sengers will find an enchanting stage curtain designed by Mrs. Liebes. This is woven of mixed yarns, including metal, in Persian blue with horizontal stripes of gold and subtle vertical stripes of deeper blue. The gray-blue carpet is in color accord. The room is equipped with regular theater seats and can be used as a chapel for religious services, as a concert hall, or converted into a moving picture theater.

Furnishings combine functionalism with beauty. For example, Liebes blinds at portholes of the deluxe cabins in penthouse suites are fitted into frames, for easy sliding across the portholes. They are of reed with colorful stripes of mixed yarns, woven on a 2-harness loom. Two color schemes were selected: turquoise blue and gold on plain reed, and shades of brown and beige on brown reed.

Four of the fourteen penthouse suites have private outside verandas. For the windows of these furnished porches, Mrs. Blum produced attractive blinds of the West Indian grass, managua, interwoven with colored chenille and copper in vertical stripes. One group is in red, the other in yellow. The red blinds are used with red upholstered chairs and blue sofa; the yellow ones with yellow-covered chairs and café au lait sofa. White painted walls and black-and-white striped floors set off the colors. Decorating the walls are engaging porcelain enamel figures of fish, painted on steel, the work of Frank Nastasi and Getel Kahn Nastasi.

Mrs. Blum's handweaves are to be seen also in drapery and upholstery fabrics made on jack looms. The first class bar, known on both ships as the Boat 'n Bottle Bar, has handsome rough-textured draperies of cotton and rayon in white. Fancy floats give the effect of wide horizontal stripes and narrow vertical ones. On the Independence, walls of the room display forty hand-blown glass bottles containing tiny ship models that depict the history of our navy in sail. The Constitution will have a similar display.

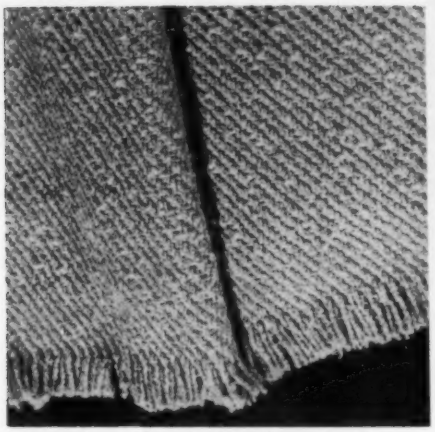
Yellow cotton and rayon draperies from the Blum workshop adorn some of the first class staterooms. The weave is rough-textured, like the bar draperies, but without the horizontal stripe. For upholstery on sofa beds in these luxurious quarters, this designer created a diagonal weave of all cotton in beige and turquoise blue. Other beds of this type are covered with a fabric from the Willich-Franke Studios, woven with a warp of gold and silver and filling of cotton chenille in a choice of coral, grey or beige. Designed by Grete and Anne Franke, two well-known weavers whose work has been widely shown in museum exhibitions, these textiles present extremely delicate subtle effects. All first and cabin class staterooms are equipped with convertible sofa beds or disappearing wall berths, for easy transformation from comfortable bedrooms at night into spacious sitting rooms by day.

Independence passengers who have an opportunity to view the captain's office will note the Blum upholstery on chairs. This charming handweave is a striped fabric of brown and beige warp and deep turquoise filling—a color scheme cued to brown and blue walls and a brown leather-covered sofa.

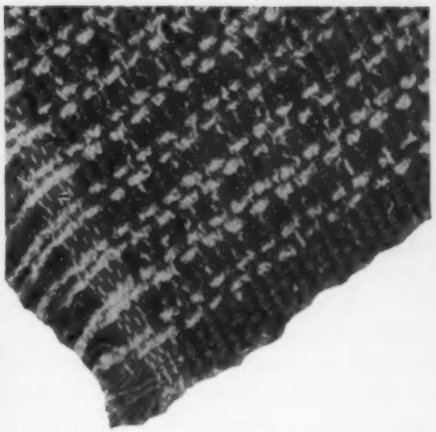
In designing the stateroom accommodations for all classes, six basic colors were selected, ranging from grey through beige, brown, blue, blue-green, yellow and pink-red. Around these, suitable shades were developed. Wall colors, dyes for fabrics, lacquers for leather, and other materials required for staterooms, were interchanged so that 15 combination color schemes were evolved. No two of the rooms are decorated exactly alike. For inside staterooms, the color schemes are generally kept as light as possible to give a sense of spaciousness. Air-conditioning

Handwoven draperies by Dorothy Liebes in the forward Observation lounge, first class, S.S. Independence. Metallic threads and cotton, silk and rayon in soft grays and brown, with coral. Motorized for ease of movement.

Blinds of managua, with chenille and copper stripes, designed by Abbie J. Blum, New York, on sun deck outside de luxe suites. Upholstery by Scalamandré, draperies by W. B. Quaintance.



All-cotton diagonal, biege and turquoise, for upholstery in first class staterooms. Blum workshop.



Upholstery in captain's office, S.S. Independence. By Mrs. Blum and her associate, Maurice High.

Blinds for the sun deck were designed and woven by Mrs. Blum and Maurice High.

throughout the ships—the first overall installation on a transatlantic luxury liner—makes such rooms a far cry from the badly ventilated "inside cabin" of traditional ocean travel.

Of special interest are the corridor colors, which are different on each deck. Tabs on the room keys are painted the same color as the corridor, simplifying identification of the deck and room.

Every accessory on the sisterships is an exclusive design, including plates, silverware, glassware, napkins and even match covers. Connoisseurs of fine pewter, silver, and china will be attracted by the collection of Americana furnished by the Metropolitan Museum of Art on a permanent loan basis. These articles are displayed in the breakfront cabinet found in the first class Independence (or Constitutional) Lounge.

A magnificient scale model of the historic United States ship-of-the-line Independence is featured on its modern namesake. The sistership has an equally fine model of the original U.S.S. Constitution, the frigate "Old Ironsides." Exact replicas of the Declaration of Independence and of the Constitution appear on the respective ships. Suites on the Independence are named for signers of the Declaration and those on the Constitution for famous American naval officers.

Contributing to the aesthetic aspects of the new liners are murals by leading American artists. The Atlantic Restaurant on the Independence exhibits a Joe Jones painting of Boston Harbor, viewed upon entrance from the sea. In the Constitution's Riviera Restaurant is a mural by Lyonnel Feininger, depicting a typical small Mediterranean port. On both vessels, waterfront scenes of 18th and 19th century flavor, painted by Edward Lewandowski, are found in the Barbary Tavern (Cabin Class).

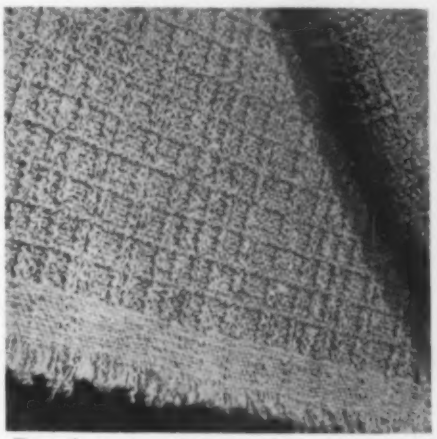
In fact, the interiors of these great ships present a combination of outstanding American talents and skills that provide the ultimate in gracious living at sea.

Craftsmen to Share in Festival of Britain

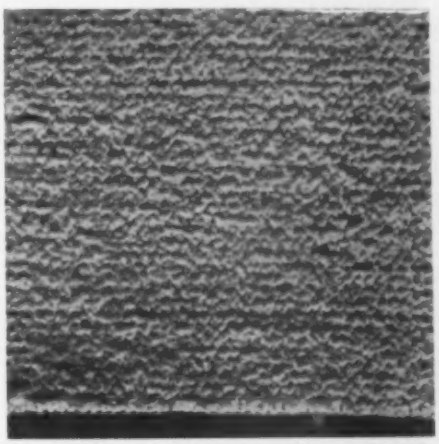
WEAVERS and other craftsmen will have an important part in the Festival of Britain, centenary of the Great Exhibition of 1851, in which the whole of Britain will participate. To be opened by the King on May 3, the celebrations will continue through September 30. In addition to exhibits in London, Edinburgh and other large cities, more than 1,500 towns and villages in England, Scotland, Wales, and Northern Ireland will participate.

The theme of the exhibition will be the nation's achievements in the arts, science and technology and Britain's material contributions to world civilization. The focal point will be London where a "live" architectural exhibition will later become a permanent suburban communuity.

In the textile exhibitions, the famous handwoven fabrics including the Harris, Donegal and other tweeds will be shown, and craftsmen will be at work all over the United Kingdom. Douglas Andrew Ltd., of Canterbury, a large organization of handweavers, will have an important part in the craft presentation. There will be an Exhibition of Crafts in the Royal Scottish Museum in Edinburgh in July, for which the newly organized Scottish Craft Centre is partly responsible. This organization has headquarters in the historic Acheson House in the Canongate of Edinburgh, where touring craftsmen are invited to visit.



Rough-textured draperies, cotton and rayon, in both white and yellow. From Blum workshop.



Chenille upholstery with metallic warp, designed and woven by Grete and Anne Franke.

Schools & Classes

This College Training Unites Craft and Industry

IT IS certainly a sign of the times that a college school of business is going to teach handweaving. The Midtown Business Center of City College, New York, a unit of the Evening and Extension Division of the College's School of Business, has just opened a unique training program, "Textile Design and Weaving," with classes beginning February 26 and 27. And interestingly enough, the training program has enrolled not only men and women intending to make either a hobby or a vocation of handweaving but also people from the textile industry itself.

In fact this active and pioneering unit of New York's huge City College, which has already established itself as a center of intensive practical training for many lines of business, is undertaking this new project as much for the benefit of the textile industry as it is for the individual craftsmen. The Center already gives two highly successful courses in textile converting, which the industry enthusiastically supports. And far from there being any fundamental conflict between the textile industry and handweaving, it is the belief of Herbert D. Wojan, coordinator of textile training at City College and the originator of this new course, that the industry and the craftsmen need each other. And, far from tending to subordinate the craftsman to the industry, this training will include enough practical instruction in business to enable the craftsman to launch himself in a business of his own. Ten of the 120 hours of the course will be devoted to familiarizing the classes with the marketing channels and methods and also the necessary record-keeping. Still another brief unit will be devoted to methods of purchasing.

"There is a definite place for the independent craftsman," Mr. Wojan said in discussing the program. "Textile leaders recognize it and know that his success will help the industry, rather than hurt it. These leaders know that the industry has much to gain and little to lose from a great upsurge of handweaving, whether by professional craftsmen or by hobbyists.

"It is a pleasure to see a magazine like HANDWEAVER AND CRAFTSMAN voicing so clearly this fundamental identity of interest. Actually the textile industry has been hurt rather than benefited by the elimination of individual craftsmen to the extent that had taken place. We do not have in this country a love of fine textiles to anything like the extent that exists, relatively, in many of the European countries where fine handweaving still flourishes. In those countries every family has its fine pieces of weaving, its spreads and linens and shawls which become heirlooms. To be sure, the tradition has taken root in this country but not nearly so firmly. The American housewife is much more easily satisfied with cheap make-do spreads, glass table tops and similar substitutes for the beautiful fabrics familiar in Europe.

"Undoubtedly one of the big factors in keeping back the growth of more exacting tastes has been the scarcity of fine fabrics. The average housewife is not used to seeing and expecting them. This scarcity is usually laid at the door of mass production, but only part of the difficulty belongs there. True, with mass production it is not economical to produce pieces for individual tastes, but the difficulty lies mainly in mass distribution. The stores cannot afford to stock a wide range of materials, whether as flat goods or as suits or other finished items. Also, the retail sales people rarely become sufficiently versed in fabrics to point out the attractions of fine designs—even if they handle such fabrics.

"On top of these obstacles is another—the fact that the textile industry itself has gotten so far away from its original roots in handweaving. Large numbers of the designers of today have never done handweaving. This gap in their background means that they have missed important opportunities for experimenting. They do their designing on paper,

Dr. Harry N. Wright, president of City College, and Mrs. Wright (left), see collection of fine weaving at the Midtown Business Center assembled at opening of the new course for craftsmen and textile designers, talking with Herbert D. Wojan, textile consultant and originator of the course. At right, Dr. Robert A. Love, director of the Evening and Extension Division of the College's School of Business and Dr. Annafreddie Carstens, educational weaving consultant and instructor in the project. Photograph by William Birnbaum.

and always with the capabilities of a large machine in mind. The machine tends to dominate the design. Moreover, too much designing on paper without actual handling of the yarn means missing many of the subtle effects which give handwoven fabrics their great charm. Every designer should have the opportunity of seeing his designs take actual shape under his own hands; the handling of the yarns will give him some of his best ideas. Actually, moreover, the working out of samples of new designs on a hand loom can often save hundreds of dollars on a single design. Many of the problems that do not show up on drafting paper will come to light in this way and be solved before a mill undertakes the expensive process of drawing in thousands of yarns in a power loom."

From the standpoint of the handweavers the likelihood that textile designers of the future will be increasingly familiar with handwoven designing may at first sight seem to mean stiffer competition and fewer potential sales of designs to the industry. But Mr. Wojan believes the opposite will be the result: the industry will become still more receptive to the original designs of independent craftsmen.

"For one thing," he said, "the industry will become more used to meeting the problems of putting unusual designs on machines. But more important, as more interesting designs appear on the market, public appreciation will grow and the market will widen. Manufacturers will need more of the creations of independent designers. Innumerable industries have had similar experiences."

The independent craftsmen themselves will also, in Mr. Wojan's opinion, be among the leaders in stimulating public awareness and interest in good designs.

"We are thoroughly conscious of the need of independent craftsmen to market the products of their looms successfully," he said. "There is already a fine market. Also, with interior designing assuming increased importance in the American home, the market is only waiting to be expanded by the availability of greater quantities and varieties of beautiful fabrics."

Mr. Wojan himself is a well-known textile expert, having been for many years production manager of E. F. Wojan & Co., of Philadelphia and New York, manufacturers of textiles, and, during World War II, a chief inspector of textiles for the Quartermaster Corps of the United States Army. Besides his City College activities, he is now a textile consultant.

The training program as arranged by Mr. Wojan consists of five units: Hand Loom Weaving; Fabric Design; Effective Colors; Purchasing Supplies; and Marketing and Record Keeping.

Five leading women designers and consultants will conduct the instruction in weaving, fabric design and purchasing. They include:

Dr. Annafreddie Carstens, director of the hand-loom weaving department and educational weaving consultant and lecturer for Hughes Fawcett, Inc. She is particularly well qualified for the teaching, having formerly been supervisor of instruction in the schools of the state of Washington and later of teacher training in the Georgia State College for Women;

Miss Frances Van Hall, an independent textile designer who was formerly textile consultant for the National Industries for the Blind;

Mrs. Ruth Eaton Purdy, an independent specialist in designing and weaving;

Mrs. Dorothy Dicks Allgood, consultant in educational handicrafts, who was for eight years supervisor of instruction for the Virginia State Board of Education; and

Miss Marianne A. Huebner, designer in weaving, embroidery and lacemaking, who was formerly a partner in the large German embroidery and textile firm, R. Riesser, of Frankfort-am-Main.

The color unit will be taught by S. P. Grant, instructor in visual merchandising at the Midtown Center and for many years a specialist in display designing for the W. T. Grant Company; and the unit on Marketing and Record Keeping will be taught by I. Danzig of the Midtown Center faculty.

The 120-hour course will be given periodically in both day and evening schedules, with meetings of four hours twice each week for 15 weeks. Another offering of the course is planned for the summer starting in July.

CRAFTSMEN'S COURSES THE COUNTRY OVER

WHERE can I find a weaving teacher? Where can I go for a summer course? Do I need college credit to enter courses in college or universities?" Because HANDWEAVER AND CRAFTSMAN receives so many requests for information of this kind, we are presenting a sampling of courses given in different sections of this country and neighboring countries which offer a wide variety of interest both for hobby and professional weavers. Many are in summer vacation areas, planned for craftsmen who want to fit some serious work in a two or three weeks' vacation.

Outside the educational institutions, there are many organizations such as the Young Women's Christian Association, chapters of the American Association of University Women, settlement houses, and recreation centers, both publicly and privately supported, which are sponsoring weaving courses.

When you are checking college catalogs for handweaving courses, you will find them offered in many different schools and departments—art, arts and crafts, home economics, textiles and textile technology or engineering, or occupational therapy.

Several state departments of education have special arts and crafts departments and are prepared to offer courses in different crafts to any community where a certain number of persons wish to enroll. If you cannot find any facilities near your home, we suggest that you write to your state department of education to inquire about special classes. This is a rapidly developing field of public education.

New York

Miss Florence E. House will teach beginning and advanced weaving again this summer at Teachers College, Columbia University. A related course, field study of textiles, gives students an opportunity to become acquainted with the varied textile ac-

tivities in the city. The various techniques of weaving offered will be illustrated by many fine examples from foreign countries. College credit is given for all three courses. The summer session will open July 2, continuing through August 10, with registration June 28, 29, 30.

Summer weaving courses at the Crafts Students League of the Y.W.C.A., 206 East 77th Street, will be given by Miss Edna Minor, the first from May 21 through June 22 and the second from June 25 through July 27. There will be both day and evening courses. All other craft courses in the summer program, during the same periods, will be given at 140 West 22nd Street, New York City. For information write Miss Madeleine Douet, at that address.

Mrs. Myrtle A. Brown will teach at the Universal School of Handicrafts. Students may enter these classes at any time.

Summer students in the new textile course at City College may set up their looms under big umbrellas in a garden adjoining the building at 430 West 50th Street, the College's Midtown Center. Classes mentioned in the preceding article will continue through the summer.

[*Continued on page* 41

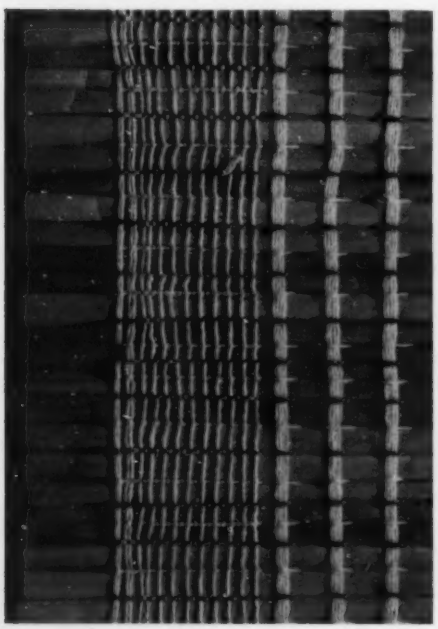
Handweaving at North Texas State College

by Rudolph Fuchs

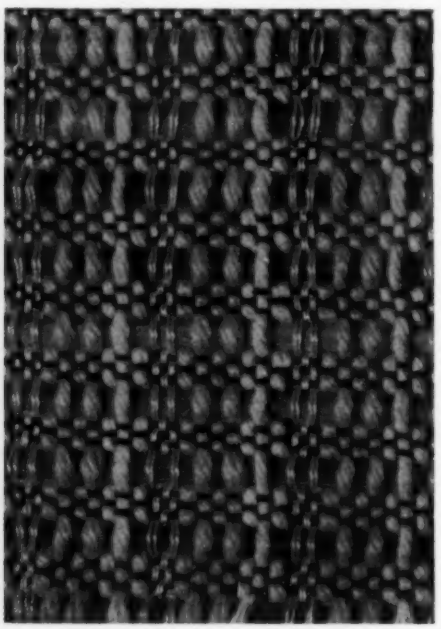
HANDWEAVING has gained greatly in popularity in the public schools of Texas in recent years, since both teachers and the public are becoming more aware of the importance of teaching children to use their hands to produce craft articles that are technically and creatively excellent. Through the weaving experience, children are also becoming more conscious of cloth construction and the great role played by textiles in contemporary interiors and all phases of living. More schools are introducing weaving each year.

Weaving has become a very popular course on the campus of North Texas State College, where the subject is offered as one of the courses in the department of art. Many more students are enrolled in the classes than can be taken care of adequately with the equipment available, although more looms are being added each year. Many students and teachers who do not need the subject as a required course join the classes. Often statements like these are heard: "My room-mate took weaving and I got so interested that I want to take it," or "The exhibition of weaving done by students looks so interesting and the articles so useful that I expect to take the course."

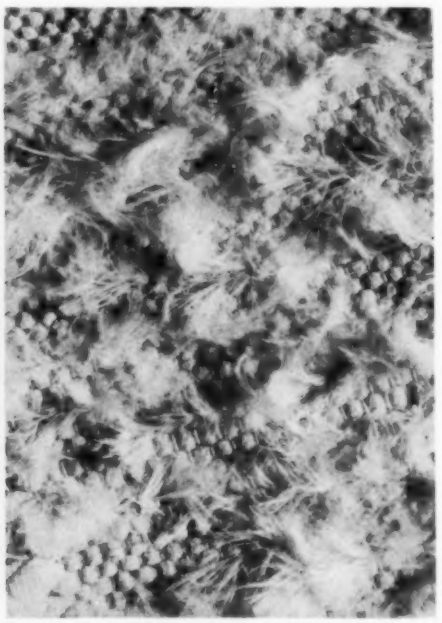
Art students majoring in interior design, costume design, crafts, or art education are required to take one semester of weaving, but many who major in elementary education, secondary education, recreation, and clothing take weaving too. People who are interested in the craft purely as a hobby find the course of great value, and even pre-dental and pre-medical students often take weaving in order to gain more facility in the use of their hands. Of course those who wish to learn more about crafts suitable for boys' and girls' camps, for occupational therapy, and for exceptional children also find the courses helpful. There is a heavy demand for weaving courses during our summer sessions, since many teachers who are employed in public and private schools take this opportunity to learn the craft so that they can return to their classrooms and teach it to the elementary school, high-



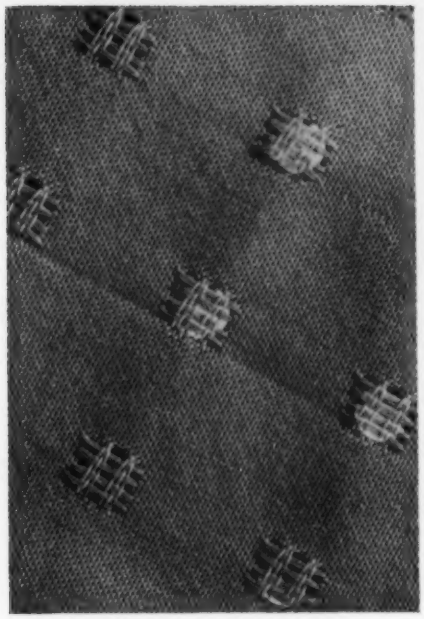
Mat woven with cotton and cat-tail leaves, by Mrs. Bertie Johnson.



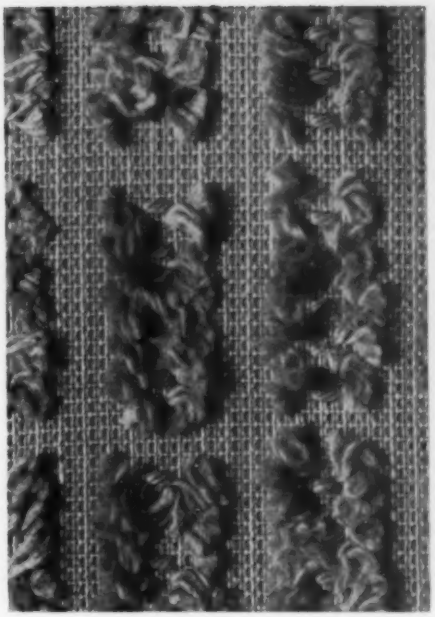
Rayon, cotton, and yucca leaves. Designed and woven by Gladys Benson.



Material combining white carpet warp, white scrim net strips, and white chicken feathers, Doris Moore.



Stole in cotton and wool, with metallic disks woven into squares of double cloth. By Rudolph Fuchs.



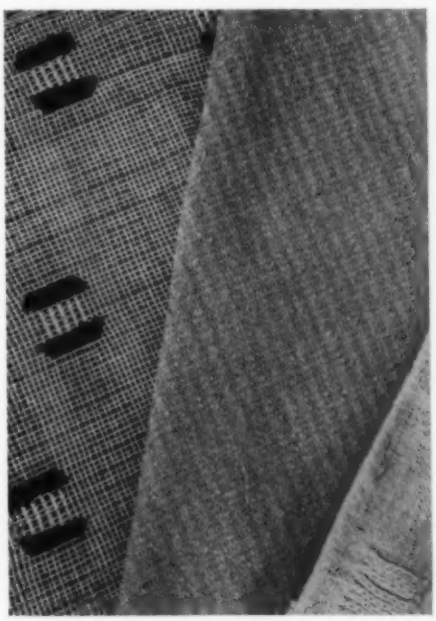
Upholstery or drapery material of cottons. Designed and woven by Anita Pickard Lawrence.

Material made of jute warp and long pine needles for weft. Designed and woven by Lyanne Willey.

school, or college students who are under their direction.

In the weaving courses, we try to stress many aspects of weaving and textiles in general. Through study and exhibitons, students become familiar with many of the outstanding handweavers and their works. Experimentation with a great variety of fibers and yarns leads to originality and creativeness. Study of basic weaves and various types of looms is coupled with suitability of materials and textures for the many applications that are possible. The use of many small appliances and native materials is part of the course for preparation of teachers for public schools and camps. In the elementary courses most of the weaving is done on 2-harness or 4-harness looms set up in 1, 2, 3, 4 threading. We do this so that students will become more conscious of the many textural effects through combinations of sizes and textures of yarns and fibers. Thus, students work more creatively than is the case when pattern is stressed. Later the adaptation of traditional weaves for contemporary use takes on more meaning. The subtle use of color and pattern then becomes subordinate to the basic feel and rightness of certain textures and yarns. In the advanced course, students do more experimentation with their own drafts as well as adapting traditional drafts for a better integration with contemporary design in all phases of household furnishings, jewelry, and dress.

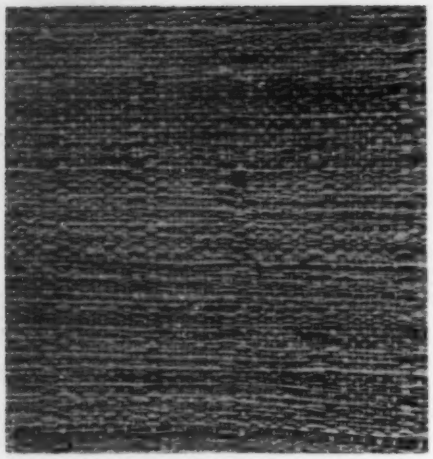
Students have become most enthusiastic about using native materials, and they have created some interesting fabrics suitable for screens, lampshades, table-mats, scarfs, upholstery, drapery, belts, and purses.



White drapery in carpet warp and a loose-twist cotton. Gray upholstery in cottons and rayon. Upholstery or drapery in natural cotton and olive green wool (O. D. Tufts). Designed and woven by Rudolph Fuchs.

They use such material as pine needles, yucca leaves, cedar bark, corn shucks, inner fibers of Spanish moss, seaweed, cat-tail stems and leaves, tule, cane, reed, and chicken and turkey feathers. Other materials that are in constant use locally—and therefore available in local shops—are fishing and trot-line cords, parcel post twine, kite string, burlap sacks, copper wire, sisal rope, and fishing poles. The students do their first experimentation on frames and 2- and 4-harness looms, and the aim is more for freedom and originality coupled with beauty in color and texture than for durability. After the experiments are done, the most imaginative and beautiful samples are chosen, and then we see how these can be transformed into fabrics that are both durable and useful for particular purposes. Often more lasting fibers of similar color and texture have to be substituted before an original idea is transferred to a larger loom.

We try never to lose sight of the main aim, the importance of designing functional, 'asting materials that will fit into the contemporary way of life. We think that every person has the ability to create, once he hurdles the feeling that he has to use someone else's idea. Of course there are always a few students who cannot visualize the importance of experimenting, and their only purpose for taking the course is to make a set of



Material using fine cotton and narrow corn shuck strips. Experimentation in native fibers has an important place in the North Texas State weaving program. Woven by Lyanne Willey.

eight place mats, one or two throw rugs (preferably shag), or perhaps material for a sport jacket. We try to do more of the larger projects during the second term, when ideas and designs can grow naturally out of original composing and experimenting. In our classes we use various frame looms, belt looms, cardboard looms, inkle looms, 2, 4, and 8 harness table looms, and 18", 30", 40", 45", and 90" foot-treadle looms. Students have designed and woven beautiful bedspreads, table linens, and rugs on the 90" loom.

This past summer about 60 different people were in the weaving classes, and 48 are in the classes this semester. It is gratifying to see the idea that weaving is a girls' craft has been dispelled. A third of the weaving students this semester are boys. A number of the former students have entered woven articles in local, state-wide, and national craft shows. Several have won prizes and honorable mentions.

The art department of North Texas State College offers the widest range of majors of any college in Texas: drawing and painting, advertising art, interior design, illustration and costume design, crafts, and art education. We are proud of the fact that we have for a long time recognized the importance of crafts as a vehicle of expression for the creative artist. By stressing originality, ingenuity and fitness of structure and material to function, students are becoming aware of the relationship between art and daily life.

Training in Handweaving Offered on the Pacific Coast

by Dorothy Bryan

INSTRUCTION in handweaving on the Pacific Coast is offered in many different forms to meet a variety of needs, ranging from those of the decorative arts or applied arts majors in universities taking a required course in weaving as a means of furthering their understanding of the cultures of man to the individual seeking the solution to a specific problem in a private studio.

In between are both beginning and advanced classes in colleges for students training to become teachers of crafts or occupational therapists; classes in private studios augmenting college craft classes; adult education classes sponsored by local or state school systems and private studio classes, all available at the college or adult level. Besides these there are special schools with classes planned for students with professional ambitions.

Both creative and traditional weaving are taught, depending upon the background and experience of the instructors, the location of the classes and the particular needs of the students. The students, themselves, have diverse goals, often in the same class. In addition to training for craft teaching and occupational therapy, their ambitions include textile design, interior design, art instruction in elementary high school or college, commercial handweaving and hobby weaving that may meet a need for therapy, an opportunity for self-expression or a desire for the end result—handwoven products.

In university classes where handweaving comes under the category variously designated as applied, decorative or allied arts, the purpose is to stimulate creative work and to develop an appreciation for the crafts through practical experience as well as to promote understanding of art through one of its expressions. Traditional weaving is taught as part of the history of weaving and basic techniques as a foundation for learning the possibilities of the loom. The classes are opened to regularly enrolled students who have met the specified requirements and special students in limited numbers. It is not the usual policy of universities to offer students technical training, so students who wish to go into commercial designing usually go on to technological or professional schools. Special students often are admitted.

At the University of California at Los Angeles where Mrs. Margaret Riswold, assistant professor of arts, teaches the weaving classes, beginning weaving is open to students who are enrolled in the art department, are upper-classmen or have the equivalent of an Associate of Arts or Junior Certificate and have completed one year of basic design. It is required for art majors specializing in interior design and industrial design and recommended as an elective for majors in teaching and apparel design. Opportunity is provided students with special interest in further work and most who continue with the second and third term are from teaching and interior design groups.

During the first semester, each student is required to design a warp of cotton, rayon, linen, etc., suitable for drapery, upholstery or casement cloth and then weave six different fabric samples on that warp. Next, he weaves four different fabric samples on each of two warps designed by other students. Thus each student

works with three types of warp set up on three different drafts—twill, simple overshot and lace draft. The second semester is devoted to designing and weaving yardage, preferably wool suiting or coating, analysis of woven fabric and the designing and weaving of samples on original drafts.

"I feel it is necessary for each student to have this much experimental work as well as yardage weaving to acquaint him with the theoretical and practical problems involved in creating a usable fabric," stated Mrs. Riswold. A graduate of U.C.L.A. with additional work at California School of Arts and Crafts in Oakland, the University of Southern California in Los Angeles and at Chouinard Art Institute, much of her weaving has been experimental work in woolens and linens. She has exhibited at San Diego State College, Los Angeles State College, Los Angeles City College, U.C.L.A. and the Los Angeles County Fair where she won first and second prizes in weaving in 1948 and second prize and honorable mention in 1949.

Two classes in weaving are given at the University of California in Berkeley, one under Mrs. Lea Van P. Miller, associate professor of design and the other under Charles E. Rossbach, assistant professor of design. One semester is required for majors in the department of decorative arts, with additional work being optional. To enter the course, students must have fulfilled the lower division requirements in the College of Letters and Science and the prerequisites of the department of decorative arts which include a year of design and a half year of a lecture course called Primitive and Folk Textiles. Special students who have completed the requirements may take the weaving course, but students majoring in decorative arts are given preference, according to laboratory facilities available.

In explaining the objectives of the course, Mrs. Miller stated, "Our emphasis is upon creative design. The student is taught the possibilities and limitations of the loom so as to express his ideas through color and textures in the simplest way by means of the loom and the thread. He studies the weaving techniques of the great textile periods of the past and adapts them to new designs. He makes analyses and reconstructions of these fundamental weaves. He experiments with color and surface textures through combinations of warp and weft yarns controlled by an understanding of the mechanical possibilities of the loom."

Mrs. Miller who has both bachelor and master of Fine Arts degrees is a member of California Contemporary Weavers and has exhibited at the M. H. DeYoung Memorial Museum and the Rotunda Gallery of the City of Paris, both in San Francisco and at the California State Fair where she won first prize in upholstery fabric in 1950. Mr. Rossbach came to the University of California in the fall of 1950 from the University of Washington.

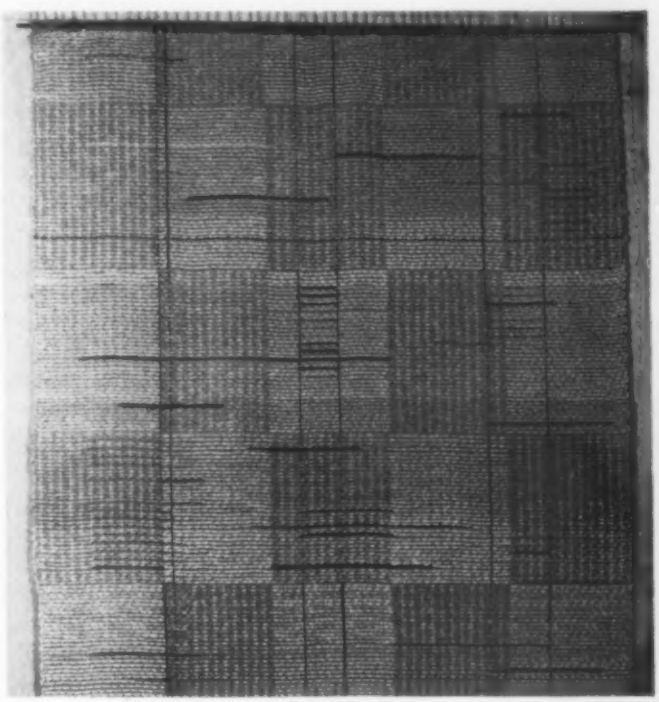
A year ago, according to Lynn Alexander, assistant professor of art at the University of Oregon in Eugene, the curriculum in applied design in the School of Architecture and Allied Arts was changed to allow majors the option of majoring either in ceramics or weaving. Under the weaving option, it is necessary for the student to complete at least 8 lower division credits and 30 upper division credits to graduate. Supporting courses in drawing, painting, sculpture, ceramics, jewelry and art history are also required of majors in weaving.

"The curriculum in weaving," he added, "is designed to provide an understanding of contemporary weaving on the hand loom. Lower division is an introduction to weaving techniques with emphasis on preparation of the loom for weaving and a study of the basic weaves on two and four harness looms; and introduction to other techniques: tapestry, laid-in, flossa, rya, wrap-printing, and wrap dyed fabrics. In studio work at the upper division level, emphasis is placed on individual creative work in the various techniques.

Mr. Alexander received both A.B. and M.A. degrees in Fine Arts at the University of Oregon, studying weaving under Victoria Avakian who introduced the course at the university over twenty years ago. He has also studied at Cranbrook, and last summer taught weaving with Berta Frey at the Pi Phi School in Gatlinburg, Tennessee, going on later in the summer to Mexico.

At the present only one course in handweaving is offered during fall and winter quarters and occasionally during summer sessions at the University of Washington, Seattle. Given in the home economics curriculum, the class is taught by Mrs. Mercedes H. Hensley, assistant professor of art, with Miss Wini Anderson as laboratory assistant.

Although taught in the home economics department, Dr. Jennie I. Rountree, director, requires weaving instructors to have a thorough background in art combined with technical knowledge and to place strong emphasis on the creative aspects of the craft. No requirements other than upper division standing are made.



An original wall hanging by Trude Guermonprez, 45" x 24" in natural jute and white novelty rayon with pale yellow, pink and blue linen in lighter weights, woven on an 8-harness loom.

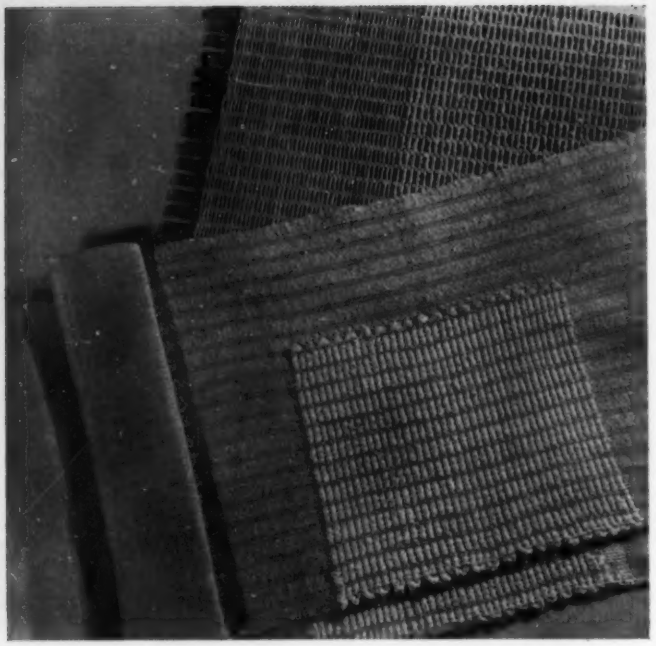


Table mats by Rachael Chaikin, student of Mrs. Margaret Riswold at the University of California, Los Angeles. Center, Warp—pale yellow asbestos yarn, 1/16; side borders, heavy natural linen, 6/3. Weft—green-lacquered split bamboo and natural slub linen, 1/10. 4-harness twill draft. Table linen by Marjorie Sternan Meadows. Mats with warp of yellow and gray linen, 2/20, and white boucle linen and weft of 2/20 gray linen, with 1/8" white asbestos panel inlaid. Napkins, warp and weft, 2/20 gray linen. 4-harness twill.

Given as a creative course, designed to offer students opportunity to experiment freely, with various types of yarns and fibers, colors and textures, no pattern weaving has been taught for the past two years and no finished articles are made. Basic weaves are taught and students work out sets of 6 or more samples each on various warps in these weaves.

Mrs. Hensley has A.B. and M.A. degrees in fine arts from the University of Washington, majoring in painting and design with extra study in the crafts. Her introduction to weaving came after graduation when she was associated with a group of graduate students at the university who worked in arts and crafts with such energy and enthusiasm, Mrs. Hensley stated, that it might be regarded in the category of a research project.

In specialized schools of art and decoration, handweaving may be taught as a profession or the rudiments may be given to further the understanding of textiles and design. In the latter category is The Cornish School in Seattle where Herbert V. Elliot is head of the department of interior design. He said, "The weaving taught at the Cornish deals with texture, color, design and the limitations of materials. It is not a complete course, only a three weeks' experience in one of the elements used in the practice of interior design in which the students learn to set up a loom and reproduce an old design." To demonstrate the above characteristics of fabrics, the school uses 4-harness table looms. Along with this the students take field trips to professional weavers' studios. In some cases, this introduction stimulates an interest that leads to hobby weaving.

With much the same approach, Mrs. Trude Guermonprez gives classes two days a week at the California School of Fine Arts in San Francisco. No looms have been used in this class up to the time of writing, but Mrs. Guermonprez was making plans to add a loom to aid in demonstration of the principles taught in the course. Emphasis in the course is placed on designs created in color to accord with professional production methods, analysis of raw materials and their properties and the function of textiles in various capacities.

The classes in handweaving offered by Mrs. Guermonprez at Pond Farm Workshops are open at anytime during the school year to any person interested, with the recommendation that at least six weeks be spent in study. Further study is available to those who are interested and the professional training course stretches over a period of two academic years of theory and practice. The study of textiles in the weaving workshop aims to develop contemporary craftsmen-designers. The versatility of the handloom allows for a development in fabric construction which can contribute a wider variety of design to industrial production, Mrs. Guermonprez believes. In the professional training classes, students are shown that handweaving re-establishes the link between art and progressive technical development.

Summer school classes deal with specific topics for beginners and advanced weavers. Both weaving teachers and hobbyists have taken these classes to further their knowledge in handweaving.

Weaving classes for the coming summer session have been accredited by San Francisco Teachers College.

Mrs. Guermonprez, a native of Czechoslovakia, studied textile design and weaving at the School of Arts, Cologne, School of Fine and Applied Arts, Halle Saale and was awarded a travelling fellowship for the study of textiles in Sweden and Finland. In the house designed by Architects Associated and shown in photographs in *House And Garden* a year ago February, Mrs. Guermonprez was chosen to weave draperies and upholstery of her own design to co-ordinate with the plan as a whole. She is one of the few instructors in weaving in America who teaches tapestry work as learned in Europe and has recently completed a tapestry of original design to be hung in the newly completed synagogue in Cleveland, Ohio. She was a member of the faculty of Black Mountain College for two years.

Under the workshop plan as carried out at Pond Farm, students have the opportunity of watching the professional artist at work on actual orders, learning thus the problems of production along with the theory and practice on the loom.

Included in the first year of the professional course is instruction in loom construction, drafting of weave construction, raw materials, basic weaves, derivative weaves, calculation and analysis of design. During the second year, Dobby, Jaquard power-loom, coated weaves, double weaves, pique fabrics, pile fabrics, leno weave, tapestry and rug weaving are taught. Color and texture are taught both years and students are shown how to translate texture from designs made from unrelated material such as

corrugated paper that has been dented to make an all-over pattern. Craftsmanship is emphasized throughout the course.

Mrs. Ella W. Parker teaches the handweaving class at California College of Arts and Crafts in Oakland. With a B.A. degree from the University of California and experience in professional weaving, she teaches creative weaving in her classes. Most of the students are either hobby weavers or those preparing for commercial weaving with some teachers taking special work in crafts.

In the group of privately endowed colleges, the only ones reporting weaving classes on their curricula are Mills College of Oakland, and Scripps College in Claremont, both in California. Students from Pomona and Claremont Colleges also take weaving in the Scripps College classes.

Six terms of weaving are offered in the applied arts division at Mills College under Mrs. Ilse Schulz whose aim is to develop skilled craftsmen with a knowledge of texture, color and original design, and a background in the history of weaving. Eighteen looms are available and students are majors in art, textiles, occupational therapy as well as others interested as a hobby. Although Mills is a women's college, men are accommodated in the graduate school and a few take the weaving course.

Originally trained as an instructor in metal and leather crafts in a European university, Mrs. Schulz studied weaving in this country and first taught weaving at the California School of Arts and Crafts (now the College of Arts and Crafts) in Oakland, where she still teaches metal and leather crafts. A member of the California Contemporary Weavers, her work has been shown at the DeYoung Museum and Rotunda Gallery and has received high praise both for design and craftsmanship.

Classes in handweaving at Scripps College are taught by Mrs. Marion Stewart and in addition to students from Pomona and Claremont Colleges are open to special students when space is available.

Explaining the training offered, Mrs. Stewart said, "I would hope my students would be competent as designers, teachers or commercial weavers, but I stress the importance of creative weaving and the expression of individual taste rather than traditional pattern weaving, although as a basic for achieving the effects desired, I gave a basic training in the various types of weave and in the structure and possibilities of the loom."

At Whittier College in Whittier, California, Ruth Gates teaches a course in weaving during fall term of each year. Open only to regularly enrolled students, it is a beginners course for teachers training and hobby weaving and is limited to traditional pattern weaving.

Weaving classes are offered in the art departments of the group of California State Colleges reporting the course in their curricula. Students are a mixed group preparing to teach, for a career in interior design or occupational therapy, to weave commercially or as a hobby. Courses vary in length from 12 weeks to three terms and are open to both regularly enrolled and special students.

At Los Angeles City College, Mrs. Norma Friswold, with A.B. and M.A. degrees from U.C.L.A., where she studied weaving, teaches weaving and ceramics classes. Prerequisite for enrollment in the class, both for regular and special students is a class in design structure.

The first semester is devoted to weaving samples for various types of fabrics with emphasis on creative design in the contemporary trend. A study of pattern drafts is included and one problem is assigned in which the student uses a traditional pattern adapted to modern use. During the second semester the student weaves articles and yardage from samples woven in the first semester or new samples. A project is given in each of the following materials, wool, linen, and cotton or rayon. Co-ordinated with the laboratory work are lectures in the structure and mechanics of the loom, history of weaving, materials, design, calculations and drafting.

Leon Amyx, chairman of fine and applied arts at Hartnell College in Salinas, reported weaving was begun in a small way a year ago with three looms and plans under way for expanding the facilities.

A knowledge of color and design are prerequisities for entering classes at San Jose State College in San Jose and special students are admitted when space allows. Mrs. Gladys Vogelson is instructor.

Fundamental pattern weaving, all types of warping, creative design, texture with color in modern design are all included in the course. Students are required to make

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Drapery in cotton and rayon, unbleached and white; woven for Architects Associated, New York, by Trude Guermonprez. An original design on a 6-harness loom. Fabrics used in any building should not be an addition to, but an integral part of the architecture, according to Mrs. Guermonprez. Their place should be determined by their purpose but too often they are superimposed instead of included in the original planning. Fabrics from the handweaver, rather than those purchased in a shop, are included from the beginning in the cooperative work of the architect-designer, the engineer, carpenter and other craftsmen required in the construction of a building. Mrs. Guermonprez emphasizes these ideas in her summer weaving classes at Pond Farm.

Understanding Weaving Terms

by HARRIET DOUGLAS TIDBALL

THE LANGUAGE of weavers is in the textiles they produce—words and sentences are the threads, paragraphs and exposition are threads interwoven into cloth. The language is a universal one, the Esperanto of the loom worker, but the language must be learned. Before a textile can be read as fluently as a printed page, the reader must pass through the textbook of vocabulary and grammar, must master the mechanics of the language; and mastery is easier if a single word has a single meaning, if a single idea has one specific word to express it.

The history of weaving is as old and as universal as man's gropings toward civilization. It stems from everywhere and its development has been continuous through all sources and all times. Consequently the English words which make up the weaver's working vocabulary originate from hundreds, from thousands, of sources. Likewise, the weavers and their individual sources of information originate from all over the world. We are a melting-pot not only of peoples, but also of words and ideas, with one idea expressed by many different symbols or words, stemming from almost universal sources. Because of this complexity of sources, the American weaver's vocabulary has a lack of uniformity, a confused expression, which does not occur in countries where the craft has grown through endless centuries among a similar people living in one place.

All arts and sciences have at one time or another found themselves in this verbal confusion. The situations have been clarified by the desire of workers to communicate ideas and knowledge to others with similar interest, and with the accompanying knowledge that a common vocabulary must be worked out and accepted if one person is to understand another.

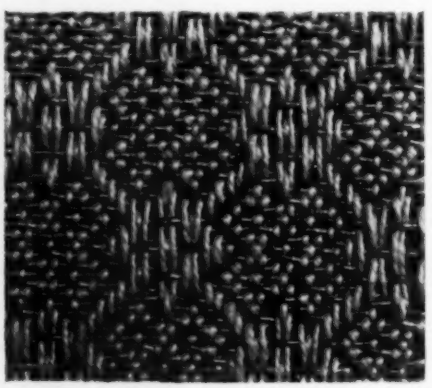
The organizing power in determining any technical vocabulary has always been the printed page. The vehicles for establishing a commonly accepted and understood technical language have been not so much the books written by individuals, as the specialized, technical periodicals, the organs of a profession or of a trade, prepared for the entire group and read more universally than the works of any one individual in the field. In the field of handweaving this universal organ has, until now, been missing. The handweaver has depended upon isolated centers of expression, each one with a different genealogy, and each with a different medium of expression— to the general confusion. With the advent of HANDWEAVER AND CRAFTSMAN, a national-scope publication, one which draws together all of these islands of expression and furnishes to all handweavers the opportunity of benefiting from each one, there is finally the opportunity for the establishment of a common technical weaver's vocabulary in the United States.

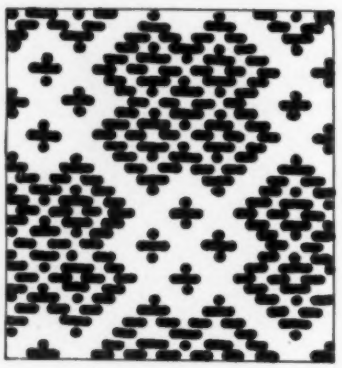
In the compilation of a common vocabulary and symbolism which can be understood by all handweavers, there are several elements which lead to confusion. First is the one mentioned—the world-wide geographic sources of our means of expression. Then there is the natural growth and fluctuation of language itself, through which words and terms become obsolete and new ones replace them, colloquial expressions become good usage, idioms develop, and foreign words are included. This fluctuation is rapid when language is spoken but is retarded when the printed word becomes the vehicle of official language. A further problem enters into the complication of standardizing a weaver's vocabulary—the fact that within the weaving field itself there is a division between the power loom and the handloom.

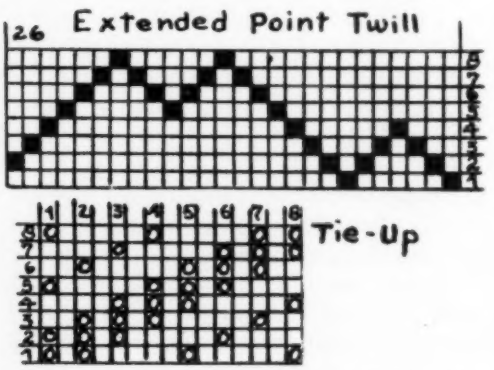
In the field of power-loom weaving, the vocabulary problem has already reached standardization through the technical periodicals of the trade, and the professional schools and textbooks. But the field of power-loom weaving is an intricate and highly technical one and the beginning craftsman in this professional field spends four, five, and more years of professional training to equip himself for his profession as a power-loom weaver, and his vocabulary is one of machines.

These terms and techniques are important to the handloom weaver who is training for designing for the textile industry and must therefore have a thorough foundation in power-loom weaving.

The handloom weaver, on the other hand, is an artist and a craftsman, and his loom is a medium of







Linen-extended twill woven with 8 harnesses. Actually a combination of a 4 and an 8 harness twill in over-all pattern. Diagram below shows weft threads.

self expression. His tools are as old as history itself, and his techniques have developed through centuries of effort, so his vocabulary naturally originates in the dim past, and the technical terms of mechanization are not necessary to him. He needs a simplified technical knowledge and a language which leads him directly to his medium of self expression, without the hiatus of years of schooling in the craft. The vocabulary of the handweaver, though it has many points in common with that of the power-loom designer, must be simpler because the tools are simpler and the materials used are fewer. The language of the handweaver, and his symbols, are a primer of the textile trade. The vocabulary is earthy rather than technical because the handloom weaver is working with the tools of direct expression rather than with complex machinery; because the range of materials he uses is numbered in the hundreds rather than in the thousands.

Harriet Douglas Tidball, director of the Shuttle-craft Guild, who now does a great deal of her weaving on her typewriter.

There are two difficulties which most compilers of terms for the handweaver meet. The first is over-simplification, talking down to the handweaver, giving him the terms for beginning in the craft but not for growing in it. The other is over-complication, becoming bogged down with the complexities of all terms used in the textile trade, introducing definitions of machines and machine processes which the handloom weaver will never use, techniques which are appropriate to machines but not to handlooms.

The handweaver needs to know the terms which will enable him to understand all other weavers, and to speak so that other handweavers can understand him. He needs to use symbols which are universal, so that he may understand and be understood by weavers everywhere.

The basis for any commonly accepted set of words or symbols is simplicity and an organic quality. A word which is a direct outgrowth of a process has greater stability than one which is merely a name or a handle, growing from some facet of geography or history. Take, for instance, the word "shot," a noun used by handweavers to indicate one pass of weft through a warp shed. The word is a simple, homely one, derived from shooting the shuttle through the warp shed. It is used naturally by the handweaver because the handweaver is directly associated with the actual process of weaving, and throwing a shot of weft is the basic activity of weaving. On the other hand, the basic performance of the textile analyist is picking a piece of fabric apart, weft by weft, to determine its structure, and therefore to the technician in power-loom weaving, one row of weft is called a "pick." Thus, the bases of vocabulary are different and each one is correct for itself.

To the novice in this field as in any other, there is difficulty in determining the differences between technical terms and names. Names are often applied to things through a desire for a handle, and they are usually merely local or colloquial. Anyone can give names, and many people do, but seldom will a name stick and take on significance unless it is generic in character, or so firmly associated with a dynamic personality or a colorful event that it is universally accepted. This is particularly true of names of techniques and names of patterns, two types of names which are often confused by the beginner. In most cases the technique names are generic; they indicate a particular type of thread arrangement, and arise from some characteristic of the weave or its appearance. Thus the technique name *Overshot* is descriptive, indicating that Overshot is a pattern weave in which the pattern weft is shot over and under the basic fabric. *Summer and Winter* is descriptive, as it refers to a pattern weave with two right sides, one side predominantly light or summer, the other predominantly dark or winter. *Double Weave* is purely descriptive, indicating two independent fabrics woven at one time. On the other hand the technique names *Tabby* and *Twill* have geographic origins, but they have been so commonly used that they have become generally accepted. The word *Tabby* comes from Attabi, a district of Bagdad where plain weaving with an exact balance between warp and weft was done. *Twill* originated from the name of the River Tweel in Scotland. In the neighboring region the 4-harness diagonal weave was in common use. *Point Twill* is descriptive, as is *Extended Twill*. *Crackle Weave* is an example of a technical name which has been generally adopted through embarrassment and has lasted because it is descriptive. The name was introduced by Mary M. Atwater when she brought to the attention of American weavers a weave commonly used in the Jamtlandsvav district of Sweden, and known by that name,

which English-speaking people could not readily pronounce. Since *Crackle* describes the actual texture of the weave, it was easier for weavers to use this simple handle than the unpronounceable one.

It is pattern names which in most cases distract the beginner in handweaving. This is largely a difficulty of improper emphasis. Most patterns are in themselves very minor and unimportant divisions in the technical sense of the craft, and the names of them are transient and meaningless on the whole, the same pattern having many different names in many different places, or one pattern answering to many names in other places. Once a pattern has been published with a name, that name becomes more or less established, but even so, local traditions will tend to obliterate deviations and seldom is one writer sufficiently influential to establish a name unless the name is truly descriptive or generic. One pattern name which really sticks, and has significance, is *Rosepath*, the translation of the Swedish *Rosengang*. This is the name of the simple little 8-thread Point Twill draft which is used so commonly by Swedish weavers. Because of the multiplicity of ideas and the broad interpretations the Swedish weavers have brought into weaving on this draft, the draft itself has taken on a real significance and it is natural to accept the name which the Swedish weavers have given it. On the other hand, of the hundreds of Overshot patterns used for coverlets in the American Colonial days, few of these, aside from being pleasant, well arranged patterns, have any significance in themselves. If they have names, these names were given by a weaver or by someone who owned and treasured a coverlet. They have no generic significance; in fact many pattern names have been given in recent years by someone who published them. Most traditional pattern names originated among the weavers of the Southern Highlands where coverlets seem to have been the only decorative or expressive elements in otherwise drab and over-worked homes, and they therefore took on unusual importance. The stern New Englanders identified patterns, when necessary, by the names of the weav-

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Actress Laraine Day receiving instruction from Ruth Wilde, in the threading of her new loom. Mrs. Wilde's studio is at Pacific Palisades, California.

Why Not "Tromp As Writ" Commercially?

by RUTH C. WILDE

THE average weaver, after supplying family friends and distant relatives with baby blankets, scarfs, luncheon sets, and possibly a length or two of drapery or suiting, usually decides she should really be making some MONEY for all this effort. And why not?

But because any hobby which is to be developed commercially must also be developed professionally, in every sense of the word, it pays to know exactly where you would like to go before you set sail. Actual experience, of course, may change your ideas radically.

How does one go about weaving commercially? Where do you find a market? How do you know what patterns are saleable, and in what quantity? Where do you BEGIN?

My own training began under Elsa Ulbrecht at the Summer School of the Art Institute of Chicago, and was followed a few years later by an advanced course. Later, through teaching at various hospitals, my technique and versatility were developed to a point where I suddenly realized I was ready to turn a profit —if I wanted to.

From there it was a simple matter to find my own particular opportunity. A close friend bought a pottery company in California and needed mats to match the dinnerware. It was an interesting challenge, just the kind of thing I had been looking for. The brokers who sold the pottery and mats asked me to submit a line of samples to be used for interior decoration. "Wilde Weaves" was born.

For a successful commercial weaver, nothing is more disastrous than setting forth to sell an article made exactly as given on a certain page of your favorite weaving book. Who wants to buy something, particularly at the current price of handweaving, that can be duplicated, and probably has been, by hundreds of other weavers? Stay away from published designs which give not only the num-

ber of threads to a draft, but are complete with colors and weight of yarns to be used.

Fundamental training for a handweaver who wishes to enter the market should be the completion of any good course, with the emphasis placed on a thorough knowledge of drafting. We are presupposing that of course you weave well and evenly and with as few imperfections as possible. A few are permissable; after all it is still HAND weaving, not the work of a robot machine. The Guatemalans always deliberately put in a spot of color foreign to the design, for, they say, only God can do perfect work.

Decide on the articles to be made, such as belts, bags, luncheon sets, suiting or upholstery, for example, which will determine whether or not the size of your loom is adequate. DON'T try to make everything yourself. Choose instead what you LIKE best to make and let a student or associate make the other things which she particularly enjoys.

Remember, too, that most small articles have to be finished by hand and sewn just as well as other professionally made articles. If you don't know how to sew well, drapery and upholstery fabrics might be your best choice.

A study of your local market will guide you in deciding upon marketable products. Your potential clients, aside from individuals, probably will be decorators, clubs, and the local stores.

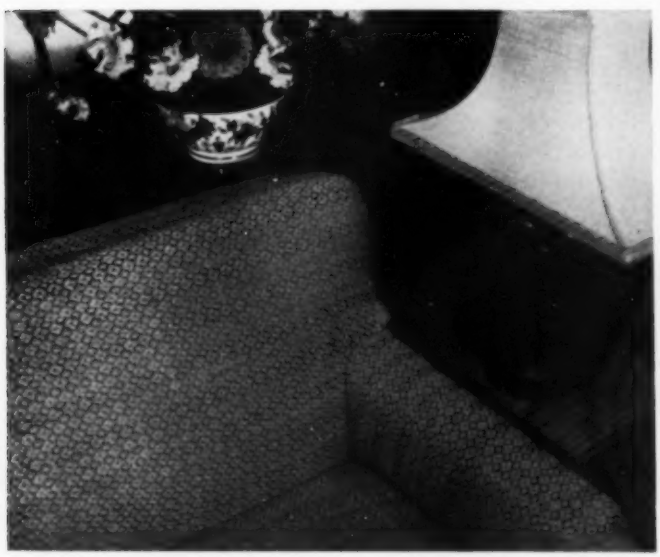
If you feel insecure in the use of color, line, or texture, there are many places to do research. Any library art department has innumberable books and plates of paintings by the old masters. Their color combinations can be a source of wonderful inspiration for upholstery and suitings. Wallpaper designs give some of the latest color trends, as do commercial fabrics of all kinds. Read all possible magazine articles on fashion or interior decoration—whichever will fit your particular field. Keep your eyes open, and be alert to anything which will increase your perception of not only the new and modern but of the irreplaceable designs of the past. Regular visits to galleries showing paintings and even sculpture can be grist for your mill. Keep in mind at all times what sort of fabric seems to be indicated by the current trend; rough or smooth texture, sharp, clear color or monotone.

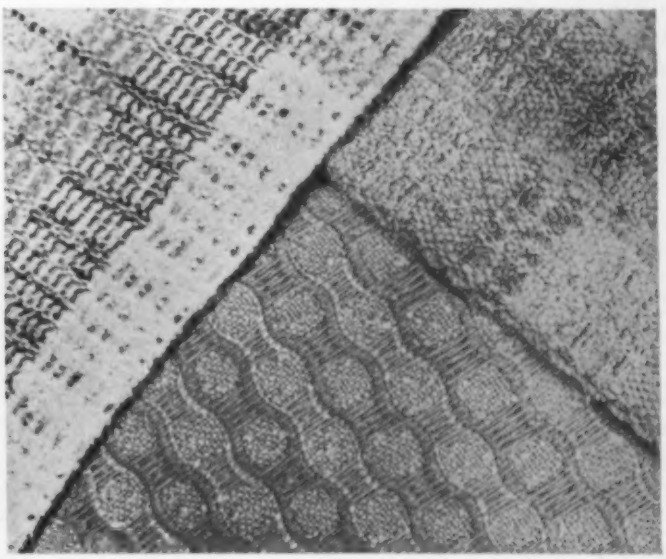
Renting an office or workroom is sometimes more financial responsibility than can be managed by one person. If this is the case, why not find a few weavers, choose a trade name, and start in as a group?

Wilde Weaves is a group of former students of mine who wished to augment their income by commercial weaving. All orders clear through the studio. The time of delivery is given the student along with complete directions and material to be used and regular supervision is maintained, but the student fits her working time to her personal schedule.

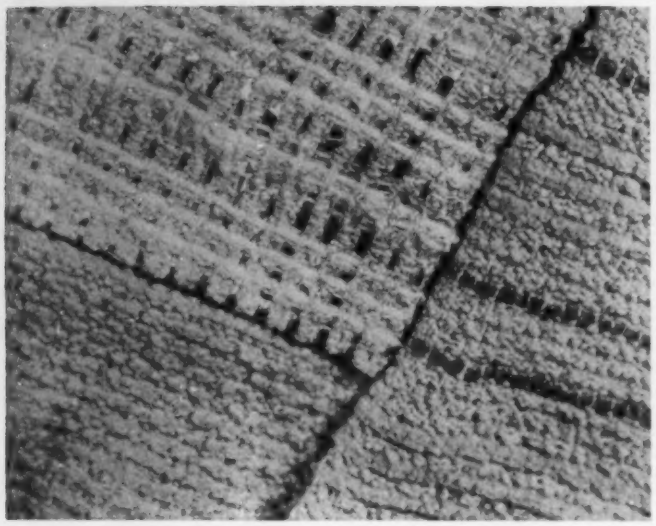
As the majority of us do upholstery and drapery fabrics, we all use 64-inch 8-harness double beam looms, with several sizes of reeds. A 4-harness loom, of course, has infinite combinations. You must remember, however, that this is a strictly competitive business and any advantage you can give yourself over other weavers by using more specialized equipment counts. Eight harness looms are just that much more help. We use one-quarter horse power motors to wind our bobbins and spools for sectional warping. This not only saves time but permits one person to put on a long warp alone, which we have found to be important in fixing the price of finished material.

The next step is to present attractively what you want to sell, and it's going to call for all your ingenuity. We make groups of samples of different types of fabric, mounting or binding in folders, and take them to the buyers we feel they would most satisfy. We have found buyers for stores eager for fresh, new, and unusual merchandise. Remember, they know best what their stores' standards are and what their clients like. We have found it doesn't pay to impose our own ideas of color or design on them, unless specifically asked to. Conversely, we have learned an astonishing amount by honest criticism. So don't let criticism ruffle your feathers, just listen and like it! Also, I must say that what one buyer will turn down cold another may be





(Left) couch upholstered in handwoven fabric from Wilde Weaves. Three shades of brown linen, 14/2 warp, with heavy cotton boucle and rayon in sand tones. (Right) upholstery fabric made with 8/2 cotton warp, heavy cotton boucle weft, with sections of chenille and rayon in darker tones. Metallic highlights.



(Left) cornice fabric to match upholstery, using Lurex in different sizes, and in lower left, design in silver soutache braid. (Right) three upholstery fabrics for Provincial decor, woven on 8-harness threading, suiting drafts transposed onto larger dent reed, with heavier wool for warp and weft. All Photographs by Freeman-Wilde

delighted with. So keep trying. If three of four turn it down, could be that you must change your ways.

If it is feasible in your neighborhood and you can turn out sufficient work to warrant it, find a broker to handle your work on a percentage basis. Usually the commission is around 15 per cent of the net price. Work handled this way is necessarily a more repetitive business and you may prefer it as it takes less designing. Naturally, the broker is not interested in spending his time selling a yard here and a yard there. Rather, he deals in bolts of drapery or grosses of luncheon sets done in the same design with different colors. Above all, don't forget that if he goes after business, you must be able to fill the orders in a reasonable length of time. One person working alone can't always do it.

Other important items in your business are letterheads, statements, order pads, and labels. These should be done by a competent commercial printer, who will advise you as to design. By having letterheads you indicate to supply houses that you intend to go into business and consequently it is easier to establish wholesale connections—an essential if you are to keep your fabrics down to saleable prices.

Our students, whether college art majors or self-taught weavers, all must learn to be proficient workmen and to keep their tools in perfect working order. Dust your loom daily before starting to weave. Tighten all bolts at least once a week, more often if they are used by heavy-handed beaters. Vacuum and oil the parts after each job. It is easy enough to clean a rusty reed with kerosene before a job, not at all easy to get rust spots out of finished material. Lift the reed between threadings so that by no possible chance can small tufts of a previous color be woven into the next job.

Nail polish is taboo. This may sound trivial, but if a piece chips off it is difficult to get out of the woven cloth, and in the finishing process it may show up as a very sad red blur, a disaster of considerable magnitude!

In other words, failure to be meticulous about your equipment is akin to playing an untuned piano. Oh, yes, one more thing—if you are weaving a baby blanket, don't let any cigar smokers hang around unless you are prepared to wash and wash and wash before selling it!

We take all our finished weaving to a commercial house that does any needed fulling, felting, or steam pressing. There the completed job is put on a roller to keep it from being creased, and is wrapped for delivery. If there is no such concern in your neighborhood, you can do the same thing yourself with a little effort.

Individuals sometimes appreciate the articles being gift wrapped. We keep all feminine accessories in a stock drawer that has been lacquered with a good sachet.

Keep a complete record of every job, along with a small sample. We have a large scrap book to show clients. In another book we keep duplicate samples with any corrections in draft we have found desirable. The same draft can be used several times over by changing the size of the reed used and the weight of the yarn. In fact, endless variety can be made by changing the size of the warp and weft threads and the method of denting. We frequently use a small table loom, and just "play" with all sizes of threads, in this way getting ideas for future work.

During the past year the Radcliffe College Alumnae had a tour of contemporary houses. My Pacific Palisades home was included for it is modern in design and we have two active hobbies going full speed, my weaving and my son's photography. There were several hundred sightseers during the given days of the tour, and on the following weekend more than a hundred others called to see all the handwoven material used in the house. I tell you this to show you what remarkable interest there is in weaving at the present time, and so encourage you anew to selling.

To sum it all up, commercial weaving is not easy. You will do lots of lying awake nights, muttering to yourself and dreaming up impossible drafts. In the long run, however, it is satisfying and rewarding work, not to mention an unending source of meeting interesting people.

Weaves in Figured Silks

by LILI BLUMENAU

Weft Twill enlarged from a Byzantine figured silk, 11th century.

BEFORE the invention of the draw loom in the sixth century, figured textiles were executed in tapestry technique, or brocaded on plain cloth. The universal primitive loom consisted either of two rods, or of a simple frame, to hold the warp. Fingers, sticks, or heddle rods were used to lift the threads so that the weft could pass between them. To avoid tedious lifting of warp threads, the heddle rods were eventually connected to treadles. The weaver could then use his hands for shuttle and beater; and hence do faster weaving.

With treadle weaving only simple ornaments could be accomplished. A desire for larger ornaments and longer cloth led to the invention of the draw loom, in which weighted heddles were designed to hang freely, taking up no more space than eight or ten shafts. An assortment of warp threads could then be lifted with a pulley, which was at first manipulated by draw boys, later by a mechanical drawing device. Even the Jacquard machine did not alter the essential principle of the draw loom.

The weavers of the sixth century had found a tool which could produce color and weave contrasts in motif and background. With this loom they could control warp ends to accomplish variation in a single weft carried across the width of the cloth. This operation at the same time effected color contrasts. When a technique was perfected, it became popular and was handed on to the next generation of weavers.

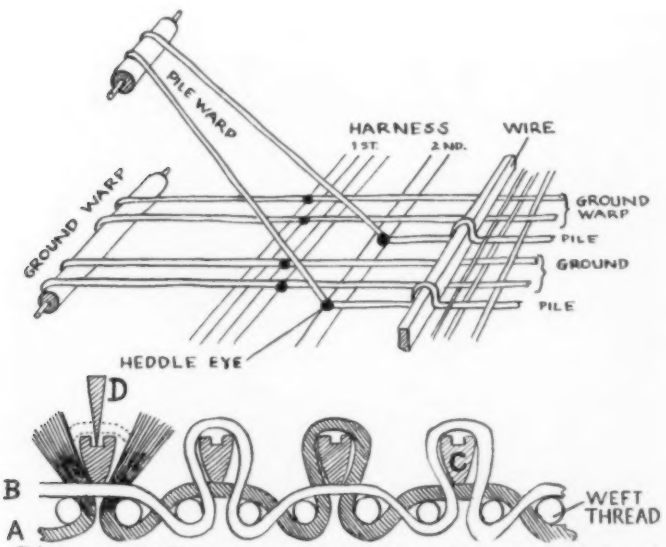
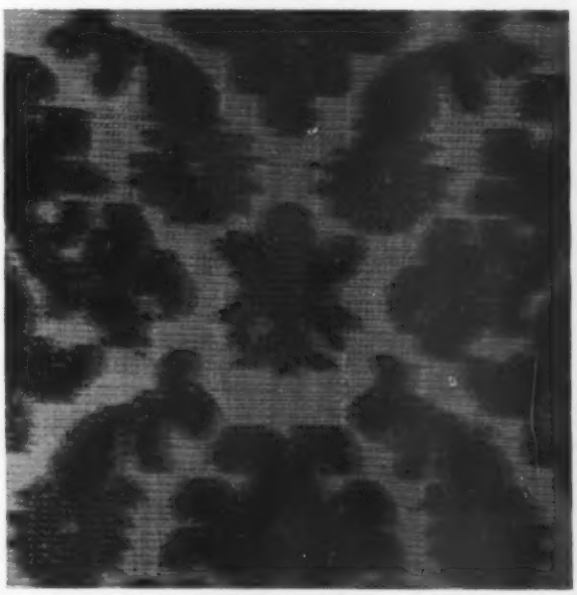


Diagram of pile weaving method on the loom. Sectional view of the method of interlacing both pile warp threads in the ground cloth. A, B—Pile Threads; C—Section of wire; D—Section of knife.



Cut and uncut pile, enlarged. Italy, 16th century.

During the Byzantine period weft twill was invented—and also double cloth—these were the popular silk weaves. Weft twill was developed from tapestry technique, in which concealment of warp (necessary in figure weaving) is characteristic. The twill effect was also popular because it displayed the luster of silk, a possibility not present in tapestry or plain weave. Silk had become plentiful in the Near East and the invention of the draw loom was timely.

Some of the weaving developments of the sixth century were probably done with the use of two beams. It was necessary to have one warp making the pattern, its alternate concealing the weft. A textile in three colors, with red, black, and blue weft pattern, for example, was probably woven as follows: A shed was formed, with parts of the ground warp and parts of the twill warp raised. A red pick only was visible on the twill warp, whereas the ground warp concealed the blue and black. In the next area the black weft ran over the covered blue and red, creating a solid black area next to one of solid red. The inner warp was never interlaced with the weft. The early, ingenious procedure differed from later constructions, in which figure and background are of contrasting weave.

Double cloth weave, the other favorite of Byzantine silk weavers, has always been useful in ornamental work. Persian and Spanish weaving shows expert use of this construction. Double weave of the eleventh and twelfth centuries was based on plain weave. Two independent layers were stitched together, wherever desired in the figure weave. This was accomplished by raising the back warp above the face filling, or by lowering the face warp below the back filling.

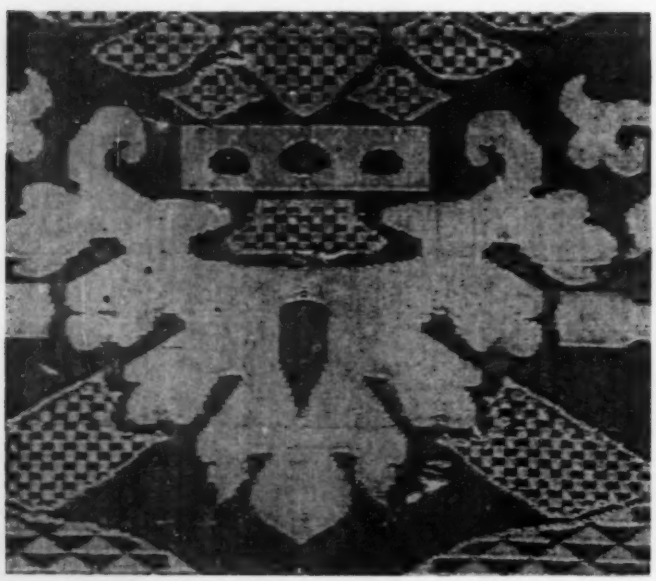
Velvet weaves, traditional in the composition of decorated fabrics, may have originated in Persia. Although there are no examples of Persian velvet woven before the sixteenth century, it is probable that the warp pile, which is a characteristic of velvet, is a result of Oriental hand-knotting. However, the earliest examples of velvet are Italian, and records list the existence of Venetian velvet guilds in the fifteenth century.

The brushlike pile of velvet is formed by a loop and ground warp tied together. The first step in weaving figured velvet may be accomplished by varying the height of the loops, or by using a mixture of loops, with some cut. Other patterned velvets are composed of figures in loop technique with the background a foundation cloth of plain, twill, or satin weave. The most elaborate velvets have a pile of one color, with contrasting background color and brocade effects.

The velvet weaver places two warps on different beams of his loom. The longer pile warp is fixed high in the loom, to lead over a small roller, in a downward direction, toward the heddles. The weaver also uses a wire, the thickness of the desired loop, with a groove cut in the top of the wire. This instrument is a little wider than the fabric and, in cross section, is elliptical in form. A trevette, or sharp knife, is another important tool of the weaver.

After he has interlaced the required number of ground picks between the combined warps, a new shed is formed. This can be done in two ways: the entire figure pile can be raised, the ground warp below; or some of the pile can be raised, with the other half of the pile threads below. In this shed, the wire is inserted and the beater forcefully pushed towards it, close to the previous ground picks. Because of the elliptical shape of the loop wire, the reed contacts the grooved edge when pressed toward the interlacing. It stays in this upright position until a new ground shed is formed.

When five or six wires have been inserted, a most delicate operation begins. The weaver holds the trevette—sharp edge in the groove—and draws it across the pile sections. If a combination of cut and uncut loops is desired, the grooved wire is alternated with a smooth one. The weaver may now have as many as 50 warps, therefore color variation in the pile requires close observation. Each color makes a small pile beam, individually weighted and mounted in a frame in back of the loom. Woven velvet was delicate and could be spoiled by pressure. A special roller, hollow and larger in circumference than an ordinary one, was used to



Damask, enlarged, 17th century.

Brocatelle, enlarged. Spain, 17th century.

(left) Brocade on ribbed background, enlarged. France, 18th century. (right) Reverse side of brocade. All photographs from The Cooper Union Museum, New York City.

protect the material. The finished velvet passed through a narrow opening inside the beam, over a small rod, to the top of a bench where it collected.

Damask was also an extensively woven product during the sixteenth and seventeenth centuries. The principal element in damask, which is satin, was developed from twill. Satin and twill had each their own binding technique, however. In a twill, the float of each filling is set one warp thread to the right, or left, of that of the preceding filling. The twill has a straight diagonal, whereas satin has scattered binding points. In a typical damask the figure is formed by a weft satin on a warp float background. This combination creates contrasting light reflection and produces also a reversible cloth.

Brocatelle, another traditional silk fabric, was developed from satin weave. It was produced in the fifteenth century in considerable quantities and is a typically Baroque product. Its raised satin figure gives brocatelle a rich appearance, very different from damask, in which the warp floats are kept in the background. The weft parts in brocatelle are held down tightly by a separate binder to bring out loose warp floats in the figure. To give bulk, the figure warp is lightly weighted and the binder roller heavy. The effect of bulk in antique brocatelle was heightened by the harshness of its linen weft alternating with silk.

The advanced weavers of the eighteenth century decorated almost every cloth with brocade, a weave which was first popularized in the fourteenth and fifteenth centuries, when gold thread was extensively used. The core of the early gold yarn was either silk or linen, covered with gold-beaters' skin. In the eighteenth century, metal strips, usually silver gilt, became the fashion.

The surface of a brocade is not flat, like that of damask; or massive, as in brocatelle. Figures and flowers are slightly raised, with twill or satin wefts. The background is usually either ribbed or plain. Special filling threads are introduced in brocading, but without forming a compound part of the cloth. These colorful shaded threads appear only at isolated spots to bring out the figure.

Brocade is woven with the reverse side of the cloth toward the weaver, who has to handle a large assortment of small shuttles. Many shots have to be made in each line of the weaving; one for the background, and several for all the brocading parts. Here the weaver has to be ingenious, as in velvet production.

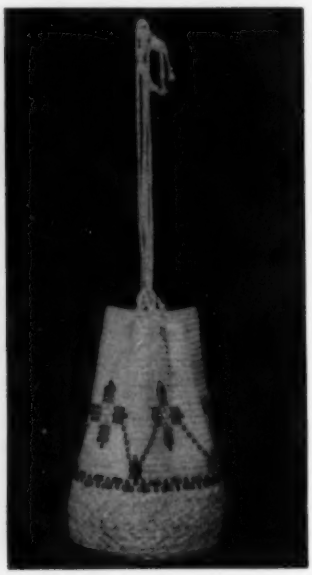
There are many variations of brocades, with constant weave interplay between figure and background. Often the flower outlines have longer floats than the inner part of the flower, to give plastic effect against the warp satin ground. Other mixtures consist of solid woven ornaments on ribbed surfaces. Dots, diapers, and zigzags are generally formed by the rib. In certain silks, colorful brocaded motifs compete with background ornamentation in float and plain weave of white on white. At the close of the eighteenth century, striped taffetas with brocaded spots were introduced, and were still in fashion in the time of Jacquard.

Silk weaving history is especially interesting to contemporary weavers, generally working in heavier yarns on less fastidious constructions. The refinement, and fine points, of silk weaving technique add desirable knowledge. Our use of weaving tools and materials takes inspiration from the former inventiveness in silk. The modern weaver's view of and for his craft is thereby deepened.

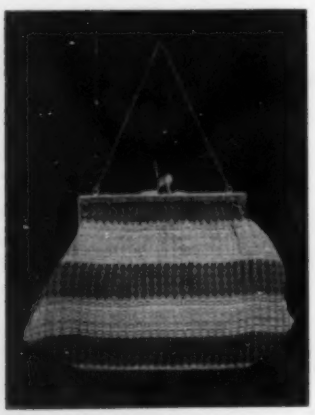
Handbag woven in pick-up technique by Elizabeth Roberts, using brown boucle for background and henna and gold for the pattern.

Gold pattern on white background. Cord of gold with gold balls at ends. One of six shown here, designed and woven by Miss Roberts.

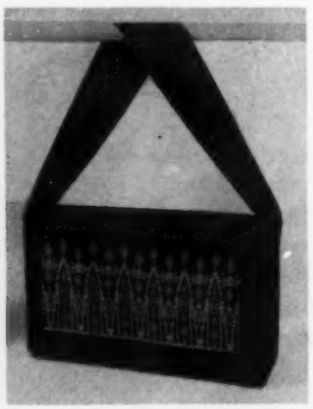
Tobby weave evening bag of white nubby rayon, with silver top, by Mrs. Engleman.



Bag with base of straw braid, top background of all-purpose cotton. Pattern green and yellow.



Handbag in miniature Whig Rose pattern woven by Mrs. Dorothea M. Engleman of Fort Worth.



Woven panel inset in black faille bag. Pattern in red and gold on black background.

Go Adventuring With Your Pick-Up Stick

by Elizabeth Roberts

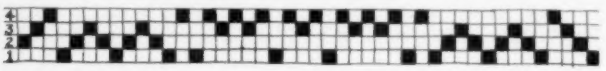
EVEN the most confirmed "texture-ite" must feel at times a need for a little diversion from the business of twilling yards and yards of material for draperies and suiting and upholstery. When the keen edge of her enthusiasm becomes blunted I suggest that the weaver give herself a complete change by adventuring with her pick-up stick into the field of design. She may choose bold patterns in brilliant colors, or simple ones in subdued shades, whichever is the more suited to her mood and requirements.

For such interlude weaving I have found bags a most satisfying project. With the ready-made tailored linings and frames which are now on the market one can easily makes a product as finished in appearance as that of a professional,—and at very small cost. All the bags in the accompanying pictures were woven with odds and ends of material which I had on hand. The weaving was done on the small, 8-inch 4-harness table loom.

Every weaver probably has her pet threading for the pick-up technique. Any cross stitch pattern which will adjust itself to the shape of the bag may be used.

Black, Turquoise, and Gold Bag

Designed and Woven by Mrs. Dorothea M. Engleman



Warp: Lily Art 714 size 10/3 turquoise Star crochet cotton—black, turquoise

Weft: heavy metallic thread

Reed: 16, set one to dent

Width in reed: 11"

Pattern: Miniatures of any pattern are good. This was Miniature Whig Rose.

44 threads to pattern—use 4 repeats=176 ends

Thread in this order:

6 black

20 alternate heavy and 10/3 turquoise.

16 black

20 turquoise, etc., ending with 6 black.

Weave with metallic using standard tie-up.

Treadle: 1, 2, 1, 3, 4, 3. Repeat.

No tabby used.

White Pouch Bag

From Mrs. Engleman's Collection

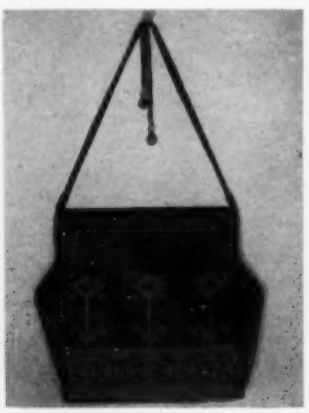
Warp: 20/2 Dureen

Weft: rayon nubby thread

Reed: 15, set two ends to dent

Width in reed: either 10" or 20"

Pattern: tabby weave used so any style handbag pattern could be used. Decide on size of bag wanted and weave enough to make it.



Pattern in gold against a red background. Red cord with gold balls.

Base of white leather. Pattern in light green and yellow on white.

Main building of The Farmers' Museum at Cooperstown, New York, where weaving is done.

Seminars on Early American Crafts

by JANET R. MACFARLANE

THIS coming summer the fourth successive seminar on Early American Crafts will be given in The Farmers' Museum in Cooperstown, New York, as part of the larger program called Seminars on American Culture held each year by the New York State Historical Association. Although in previous years the Crafts Section has included "laboratory" courses in blacksmithing, broom-making and other subjects selected to give the student background on the hand tools used during the formative years of our republic, the program for 1951 will deal exclusively with spinning, dyeing, and weaving of fibers.

Miss MacFarlane is curator of the New York State Historical Association museums, Fenimore House and The Farmers' Museum at Cooperstown, New York.

The seminar is a participation course in early American textile techniques. Every student will be given opportunity to work at the actual preparation of fibers, dyes, and fabrics using equipment and methods current in eastern United States before 1850. None will carry each process to completion, but through lectures and by handling the old barn frame looms, the various types of spinning wheels and the various fibers, the student will have at the end of the course an understanding of the production of early American fabrics, and a knowledge of the way of life of people who lived on farms and frontier communities before 1840. In this teaching program flax, wool, and cotton will be used, each processed from the natural state to the finished cloth.

The faculty who teach this course are mainly the staff of The Farmers' Museum who give concentrated courses for the seminar period, those courses built around the processing of fibers and demonstration techniques which are developed for the entire season. In the spring these men take the plow to a field above the museum and plant flaxseed by the old broadcast method. This crop is tended carefully and when ripe it is hand pulled, laid in windrows to dry, then bundled for carting to the retting pond. Seminar students will be taken to the field to see the crop, instructed in the early methods of pulling, retting, breaking and hetchelling and spinning, many of which processes they will do themselves, working with the previous year's crop which hung in the rafters all winter. Fine thread will be spun on the small wheel and cord, spun from tow, will be set up on a coarser wheel, ready for rope making which

Virginia Parslow spinning flax—Barbara Miller, apprentice, at reel.

will be included in the course.

A new fleece is added to the demonstration every year. Clipped from a local Shropshire sheep, then washed, it is carded and spun for use on the looms. Dyed, this homespun wool makes a beautiful warp. Cotton will be added to the demonstration this summer, and discussion of its treatment and fabric possibilities will be part of the seminar course.

Weaving and warping procedures will take a session, as will conferences on patterns, weaves, and methods of selection and handling of fibers on the loom. All patterns and weaves will be established old ones which were used in the Northeast and woven on home looms of not more than eight harness. Demonstration looms, which have been taken from old weaving sheds around the state, are no more than four harnesses, and because they are limited in that respect texture and pattern variations are easily shown.

Visiting faculty members for the weaving seminar will be Mrs. Howard G. Breeze of The Gadred Weavers, New Scotland, New York, and Jared Van Wagenen, Jr., Lawyersville, New York, author of "Golden Age of Homespun," who will speak at the opening session, Mrs. Breeze will close the seminar with a talk on modern weaving and how to sell handloom products.

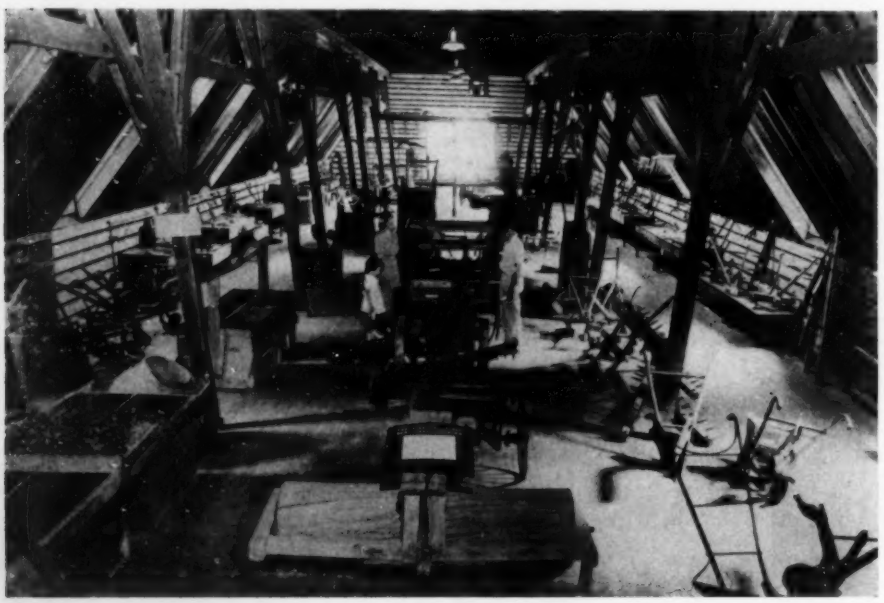
Dye madder root is grown at the museum. In the pasture land and woods behind The Farmers' Museum are gathered dyestuffs at proper seasons of the year. Walnut hulls, mullen, alder bark, goldenrod, butternut bark and sumac are found and brought in for use. Dye recipes (c. 1815) will be issued as part of the course, source lists will be available, and presumably fabrics will be dyed.

The seminar for 1951 will start on July 5, continuing through July 12. All courses are held either at The Farmers' Museum or at Fenimore House across the highway where are the executive offices of the New York State Historical Association which operates both museums. The purpose of these gatherings is to provide mature persons who are interested in the subjects offered an opportunity for class discussion under distinguished leaders with informal conversation and recreation with others who share their interests.

In addition to the Craft Seminar described seven other courses will be given this year. They are: American Folk Song, History of American Folk Decoration, Early American Decoration, Technique Demonstrations, Non-fiction and the Regional Writer, Geo-history of New York State, The History Museum, The Historical Society.

Among the faculty members who will assist at the Seminars are Mrs. Jean Lipman, author of books on American folk art; Bertram K. Little, head of the Society for the Preservation of New England Antiquities; Mrs. Nina Fletcher Little, author and lecturer on American decoration; Mrs. S. Burton Heath, of the Brazier Guild; Dr. Eric H. Faigle, Dean of the College of Liberal Arts at Syracuse University; Dr. Carl E. Guthe, Director of the New York State Museum; Dr. Albert B. Corey, New York State Historian; Dr. S. K. Stevens, Pennsylvania State Historian; Samuel Hopkins Adams, Carl Carmer and Mrs. Constance Noyes Robertson, authors in the field of regional writing; Vernon A. Ives, publisher of Holiday House; Frank Warner, the folk singer; Miss Virginia Parslow, Crafts expert and the staff of the Association and its museums.

The Seminars on American Culture are held July 5 through 12, but the museum open season begins late in April and continues without interruption through the last day of October. During this open season several demonstration centers liven the historical exhibits, and many a child or adult is seen making a shingle, trying the foot-powered lathe, hammering on the anvil or playing checkers in the old country store.



Old implement room at The Farmers' Museum.

An Early American Craftsman's Holiday

by KATHRYN WELLMAN

OF the seminars on American Culture to be held at Cooperstown, New York, this summer, craftsmen will find of especial interest the sessions in American Folk Decoration with demonstrations of stencilling on

Flax from museum fields, ready for rippling.

Young visitors and a guide operating a flax-brake.

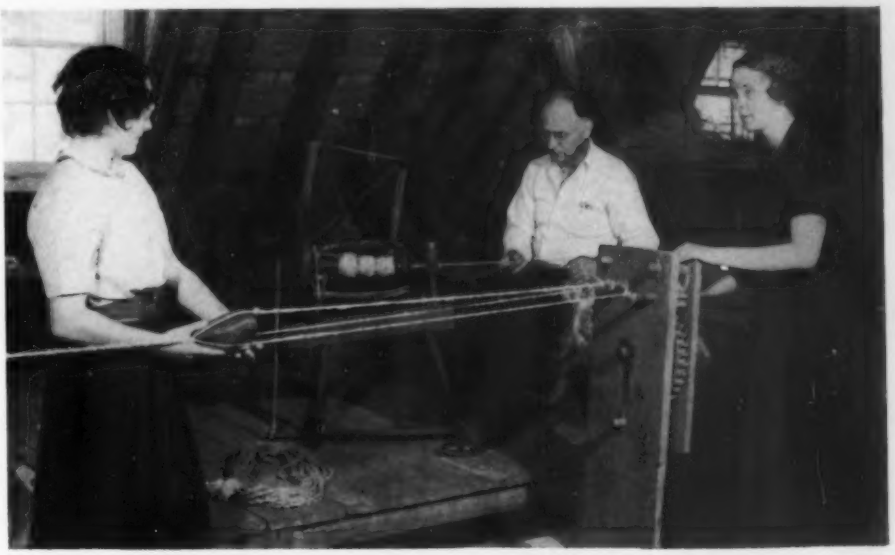
chairs and tinware, and Early American Crafts.

The worker in present day craft trends, endeavoring to sweep the market of 1952 with some new twist, turn, or texture, frustrated with necessary curtailment in supplies, may benefit from the relaxation and satisfaction to be derived from working with the simplest equipment in basic media.

Everywhere today, in the race for streamlining, one is confronted with exhibitions of "Design for Living" and "Functional and Industrial Design." Study of the hand wrought utensils and tools created by the pioneer, from the only material at hand, in his struggle to eke out an existence in his battle with the forest and soil, offer inspiration to the most skilled craftsmen.

Frequently guilds and allied groups of weavers include in their programs a demonstration of spinning. Observers have seen how it is done but doubtless wished for time to put the operation into practice. In the Farmers' Museum a spacious area in the Weavers' loft is devoted to the processing of flax grown on the premises. With the complete equipment from loaned collections or found in and about Cooperstown, one may brake, swingle and hetchel the flax, spin it on any of the several types of wheels and weave it on one of the many looms.

Virginia D. Parslow, author of "Weaving and Dyeing in Early New York," is the crafts expert in charge of the weaving section. One will find her at all times ready to give demonstrations or answer questions. To all appearances, years of experience have rendered the art of spinning as natural to Miss Parslow as drawing the next breath.



Spinning tow and making rope with 1820 *equipment.*

Beyond the Farmers' Museum stand "The Corners," comprising country school house, smithy, country store, lawyer's office and fire hall. Plans are now under way for the addition of an old farm house with barns and out-buildings, while tavern, grist mill, print shop and a gunsmith's shop are being considered as possibilities for the future.

To quote Louis C. Jones, director of the museum, "The Farmers' Museum has been built on the conviction that a people who understand their heritage are better equipped to face the present and the future. From a knowledge of the resourcefulness, the ingenuity, the courage, the laughter of our people in the past comes a lift of the chin, a confidence in our hearts that we too shall solve our problems and look forward to the tomorrow of our children's children."

Across the road from the Farmers' Museum, stands Fenimore House. Here one may enjoy at leisure, early American paintings, Shaker crafts

[*Continued on Page* 56

Exhibition By Larsen And Riegger Indicates Broadening Field Of Craft Cooperation

WORKING closely together for their exhibition of pottery and textiles, shown at the Philadelphia Art Alliance in March, Jack Lenor Larsen, weaver, and Hal Riegger, ceramist, found the cooperative plan "an extremely interesting and rewarding effort." Included in the show were ceramics and textiles designed especially for a house now under construction in California.

Two of America's younger artist-craftsmen, Larsen and Riegger found that production of objects which complement each other presents a broadening field for craftsmen. It is a challenge for the artist, who must not only relate his work to its ultimate use but also to another craft. Pottery and weaving are most sympathetic, in Riegger's opinion.

"We prefer to work in collaboration with architects and interior designers," Riegger said. "Our contributions to an interior, residential or business, are planned from the start with the architects and designer. This we believe to be extremely important, since it defines and validates a direction that craftsmen are beginning to take and one which we believe in and wish to reinforce."

Larsen's training included study at the University of Southern California, Choinard's, Los Angeles City College and private study with Dorothea Hulse, Los Angeles, and the University of Washington, where he majored in weaving. After graduation, he remained at the University as a graduate assistant in the weaving department and also taught classes in color and design at the Seattle Museum. He is now working for his master's degree at the Cranbrook Academy of Art.

Although a comparative newcomer to weaving, Larsen has been represented in many exhibitions, and has won various awards, including first prize in the Menlo Textile Competition awarded at the Second Annual Decorative Arts Exhibition sponsored by the San Francisco Museum of Art and prizes in two divisions of the International Textile Exhibition in 1950.

Larsen's work indicates a definite western influence. In its use of nature-like color, it exemplifies a quality particularly associated with the Pacific Northwest, while the quality at once shows the reserve of the Northwest and the fearlessness of its southern, neighboring region.

A sympathy for Oriental art is revealed in a feeling for textiles of Japanese subtlety and refinement. On the other hand, the bold experimental approach of the Bauhaus can be observed in the fiber combinations and pure colors.

"The yarns to be used are the teachers and the incentive, the textiles the result of a delight in using these yarns," Larsen believes. "Sometimes I try to incorporate the rhythms I find in grasses, while at other times I like irregularity and looseness in a fabric. I particularly like seeing the separate yarns that have gone into the fabric, where their importance is not submerged completely in the over-all texture and color, and, when possible, a simple weave that just holds the yarns together.

"I like vibration of colors—to combine orange and cerise or olive and turquoise. This appreciation comes from Parisian painters and pre-Colombian textiles, but I find it even more abundantly in nature."

Larsen is especially interested in working with a craftsman in a different field, as the Art Alliance exhibition testifies.

Riegger's introduction to pottery came while a junior high school student in Alabama. He has a bachelor's degree from Alfred University and a master's degree from Ohio State University, where he was a scholarship student and a laboratory assistant. He taught at the Philadelphia Museum School of Art two and a half years.

This show represented an attempt to coordinate work in two mediums. The artists are, as much as it is possible, trying to keep a similar feeling in pieces that vary in material, in technique, and in function. Perhaps it is in a small way, Mr. Larsen says, a continuation of Walter Gropius's ambition at the Bauhaus in pre-Hitler Germany—through unity to stabilize each of the crafts and to relate them to architecture and industrial design. Rather than the common competition between independently worked out

Jack Larsen at work on his flossa rug, woven on a natural linen warp with bands of weft weave tabby in gray, rust, orange, and natural, separated by flossa combining jute, linen, and wool in naturals, black, and white.

craft items, there could be a lending of grace and meaning, one to the other. And there is: many of the Bauhaus influenced, northern European residences convey this quiet dignity of things at home with one another. Yet theirs may be another problem, that of a culture which was still rich in handmade traditions when the twentieth century had not warped the population's taste away from the simplicity and easy rightness of folk furnishings.

"In this country" Mr. Larsen said, "national competitions as well as museum and industrial shows for good design are taking the lead in setting up standards of workmanship. The result is that of collections and rooms of interest, often excitement, but seldom of repose. Emphasis on the individual plus our current embracing of several types of scale, color formula, and design emphasis, have not yet made for unity of style. Perhaps in such a formulative, complex period, unity of style is not to be hoped for, or even desirable. If not, there must be increasing private cooperation between architect, designer, and craftsman. That is what we would like to accomplish; and why not? The coordination and resulting interchange of ideas shall serve as the cross fertilization of stimuli and sympathies. The resulting harmony

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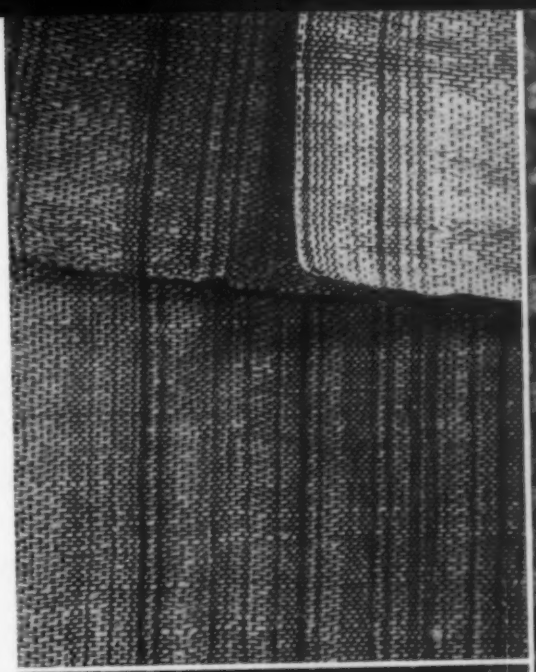
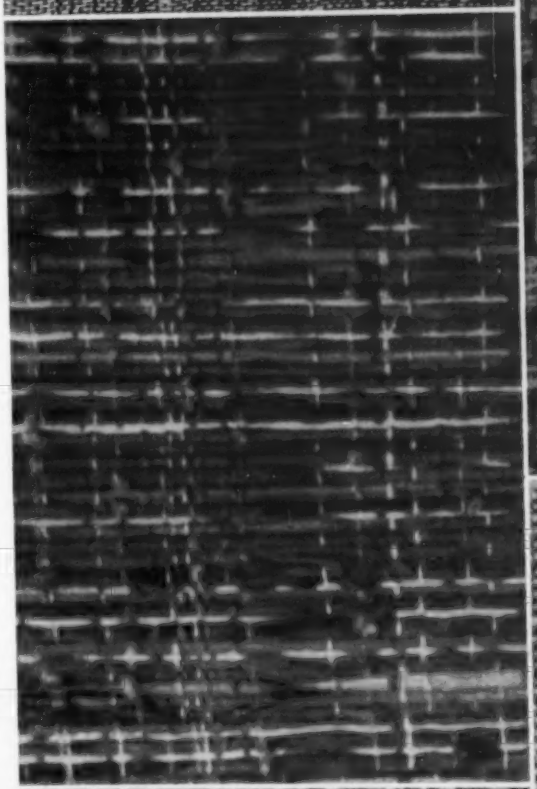
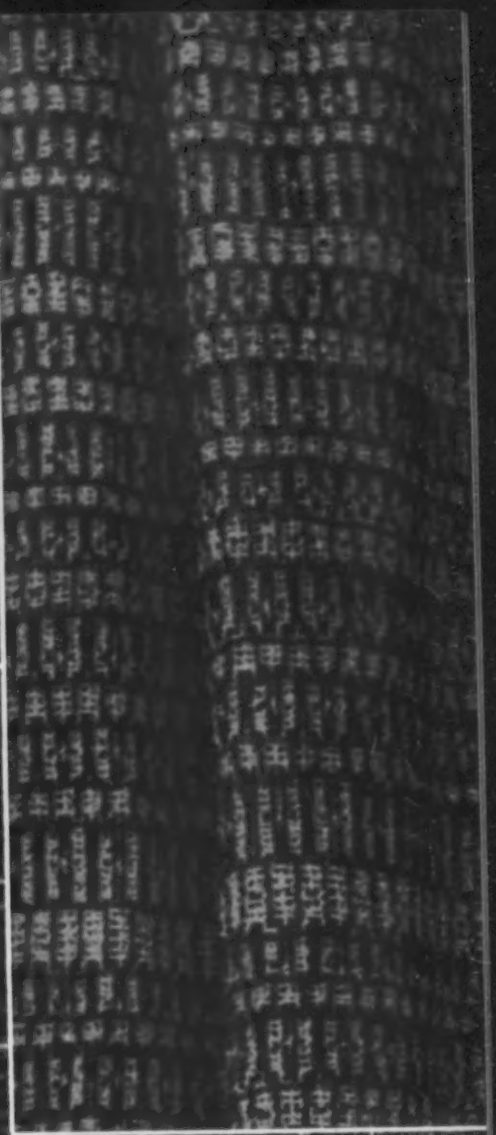
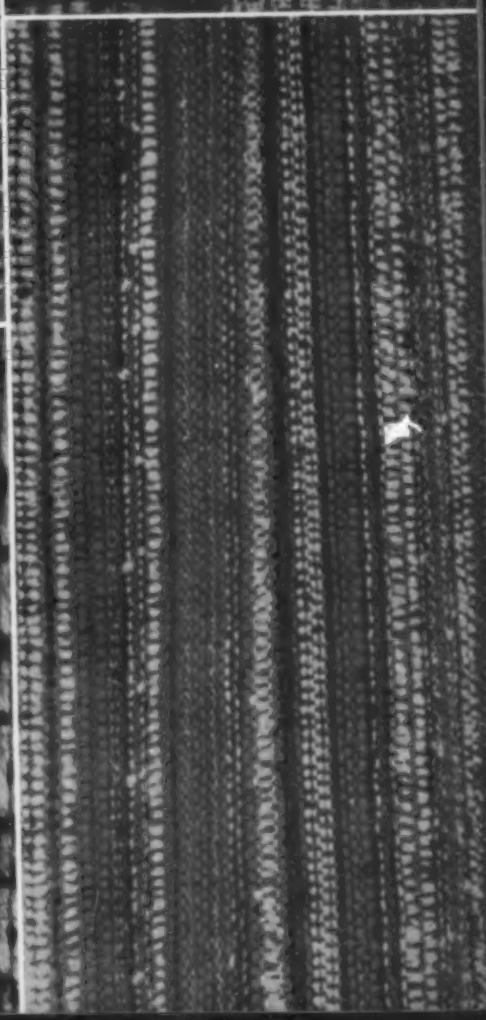








Handwoven fabrics by Jack Larsen

Top left—First prize for textiles, Decorative Arts Competition, San Francisco Museum of Art, given by Menlo Park, California, for design for power loom production. Loosely woven of jute and cotton in variety of colors. Entry and power loomed fabric shown. Reading down, left—Matting of Chinese reed, Oregon linen, and raffia. Power loomed drapery of mixed fibers for piece dyeing. Top right — Experimental drapery of crepe cotton. Lower right —Drapery in gray and white with vertical stripes of heavy white chenille and finer threads of gray and white cotton, with weft of fine threads in brown plastic, tan cotton, and rayon nub yarns. Shown at Rotunda Gallery, City of Paris, San Francisco.

EXHIBITIONS

of Interest to Handweavers and C

APRIL

American Institute of Decorators, Grand Rapids, Michigan. National Conference and Trade Exhibition. April 30, May 1 and 2.

"Good Design," Chicago Merchandise Mart.

Fifteenth National Ceramic Exhibition, Institute of Contemporary Art, Washington, D. C. Through April 8. Butler Art Institute, Youngstown, Ohio. April 20-June 17.

Italy at Work, Art Institute of Chicago, Chicago, Illinois. Through May 7.

Index of American Design, Los Angeles County Museum, Los Angeles, California. Through April 7.

Index of American Design, Cleveland, Ohio, Museum of Art. April 8-29.

New York Society of Craftsmen. Annual Exhibition, Hacker Galleries, 24 West 58th Street, New York City. April 4-19.

International Textile Exposition, Lille, France. April 28-May 20.

The Textile Guild of the Society of the Arts and Crafts, 145 Newbury Street, Boston, Massachusetts. Opens April 3.

The Weaver's Guild of Boston, Perkins Hall at the Women's Educational and Industrial Union. Exhibit and sale. April 11-13.

The Currier Galery of Art, 192 Orange Street, Manchester, New Hampshire. Pottery by Otto and Vivika Heino. April 1-30. Artists and Decorative Arts. Through April 12.

Sixth National Decorative Arts and Ceramics Exhibition, Wichita, Kansas, Art Association. April 14-May 15.

The Texas Arts and Crafts Fair, City Coliseum, Austin, April 21-22.

Weavers' Guild of Pittsburgh, Arts and Crafts Center, 6300 Fifth Avenue, Pittsburgh 22, Pennsylvania. Exhibition of weaving and weaving equipment made by members. April 29-May 22.

Oregon Ceramic Studio, Portland, Oregon. Textiles by Joan Patterson of the textile department, School of Home Economics, Oregon State College. Experiments in weaving using native coarse fiber materials. Through April.

Philadelphia Art Alliance, Philadelphia, Pennsylvania. New Media and New Techniques. Experimental work in paintings, sculpture, prints, ceramics, woven and printed textiles, and other crafts, April 30-June 11.

Ohio Weavers' Guild Exhibition, The Columbus Gallery of Fine Arts, Columbus 15, Ohio. April 13-April 27.

The Silks of the French Baroque Period, The Scalamandre Museum of Textiles, 20 West 55th Street, New York City. Through April.

Tapestries, Arras, France. Exhibition of needlework from France and foreign countries. April 15-May 15.

Anni Albers' Textiles, Massachusetts Institution of Technology, Cambridge, Massachusetts. April 3-24.

Northwest Arkansas Handweavers Guild, at the home of Robert Barnes, Greenland, Arkansas. April 16.

MAY

Contemporary Hand Weavers, Cos House, San Antonio, Texas. Annual exhibit and meeting. May 5-6.

National High School Art Exhibition, Carnegie Institute, Pittsburgh, Pennsylvania. Will be circuited. May 5-30.

Student Exhibition, Florence Rand Long Art Building, Scripps College, Claremont, California. Painting, sculpture, architecture, design, ceramics and weaving. May 22-June 8.

American Institute of Decorators, Grand Rapids, Michigan. Through May 2.

"Good Design," Chicago Merchandise Mart.

Fifteenth Ceramic National Exhibition, Butler Art Institute, Youngstown Ohio. Through June 17.

Italy at Work, Art Institute of Chicago, Illinois. Through May 7.

Index of American Design, Dallas, Texas, Museum of Fine Arts. May 6-31.

Weavers' Guild of Pittsburgh, Arts and Crafts Center, Pittsburgh 22, Pennsylvania. Through May 22.

International Fashion and Textile Show, Turin, Italy. May 2-16.

Arts and Crafts Exhibition, Florence, Italy. May 3-24.

Tapestries, Arras, France. Through May 15.

Festival of Britain, Centenary anniversary of the Great Exhibition held in Hyde Park Park, London, 1851. Special exhibitions in London and more than 1,000 towns and villages of Great Britain. May 3-September 30.

Oregon Ceramic Studio, Portland, Oregon. Second annual exhibition of Northwest Ceramics. May 16-June 16.

Philadelphia Art Alliance, Philadelphia, Pennsylvania. New Media and New Techniques. Through June 11.

Sixth National Decorative Arts and Ceramics Exhibition, Wichita, Kansas. Through May 15.

International Textile Exposition, Lille, France. Through May 20.

May Festival, Ross, California. Exhibition of the Weavers Guild of the Marin County, California, Art Association. Date to be announced.

Cleveland Artists and Craftsmen, The Cleveland, Ohio, Museum of Art. Annual May Show.

American Industrial Arts Association Convention, Hotel New Yorker, New York City. May 2-5.

Exhibition of Students' Work, Art Department, Teachers College Columbia University, New York City. Last week in May.

Design in Industry, Institute of Contemporary Art, 138 Newbury Street, Boston, Massachusetts. May 20-June 30.

JUNE

Montana Institute of the Arts Festival, Virginia City, Montana. Exhibition of crafts. June 8-10.

"Young Americans," America House, 32 East 52nd Street, New York City. Second annual competitive exhibition, sponsored by the American Craftsmen's Educational Council, Inc. June 12-September 7.

Student Exhibition, Scripps College, Claremont, California. Through June 8.

Fifteenth Ceramic National Exhibition, Butler Art Institute, Youngstown, Ohio. Through June 17. Currier Gallery of Art, Manchester, New Hampshire. June 29-September 2.

Italy at Work, M. H. de Young Memorial Museum, San Francisco, California. June 18-July 31.

Index of American Design, Carnegie Institute, Pittsburgh, Pennsylvania. June 17- July 7.

Index of American Design, William Rockhill Nelson Gallery, Kansas City, Missouri. June 24-July 14.

Festival of Britain, Through September 30.

German Handicrafts, Munich, Germany. June 1-17.

Design in Industry, Institute of Contemporary Art, 138 Newbury Street, Boston, Massachusetts. Through June 30.

Wayne University Art Department, Detroit, Michigan, Institute of Arts. Exhibition of art students' work. Date to be announced.

JULY

Pennsylvania Guild of Craftsmen, Hershey Museum, Hershey, Pennsylvania. Fourth annual state exhibition. July 4-29. Third Annual Fair, Hershey Golf Club, Hershey, Pennsylvania. July 27, 28, 29.

Fourth Annual Craftsman's Fair of the Southern Highlands, Asheville, North Carolina. July 10-13.

Fifteenth Ceramic National Exhibition, Currier Gallery of Art, Manchester, New Hampshire. Through September 2.

Italy at Work, M. H. de Young Memorial Museum, San Francisco, California. Through July 31.

Index of American Design, Carnegie Institute, Pittsburgh, Pennsylvania. Through July 7.

Index of American Design, William Rockhill Nelson Gallery, Kansas City, Missouri. Through July 14.

Exhibition of Scottish Architecture and Traditional Crafts, Edinburgh, Scotland. July-September.

AUGUST

Pennsylvania Dutch Days, Sports Arena, Hershey, Pennsylvania. August 23-25.

Fifteenth Ceramic National Exhibition, Currier Gallery of Art, Manchester, New Hampshire. Through September 2.

Index of American Design, Art Museum of St. Louis, Missouri. August 1-18.

Exhibition of Scottish Architecture and Traditional Crafts, Edinburgh, Scotland. Through September

Danish Textile Fair, Herning, Denmark. August 4-10.

Saranac Lake Study and Craft Guild, The Town Hall, Saranac Lake, New York. Annual show. August 21-25.

Craftsman's Fair of The League of New Hampshire Arts and Crafts. Time and place to be announced.

Virginia Highlands Festival of Arts and Crafts. For information write The Lady Marian Weaving Room, Abingdon, Virginia.

nd Craftsmen

First National Carpet Design Competition

STUDENTS walked off with top honors in the First National Carpet Design Competition sponsored by the Arthur Fleischman Company of Detroit, Michigan, and the Detroit Institute of Arts. Award winning designs and almost 100 others were shown at the Institute of Arts in March and will be sent on tour to museums for the rest of the year.

Name professionals were missing in the jury selections, made anonymously, from the more than 1,200 entries from all 48 states. Thus the competition, from the sponsors' point of view, was extraordinarily successful in bringing out new talent and fresh ideas in the carpet design field. The competition will be made an annual event, Arthur Fleischman, president of the company, announced at the pre-view.

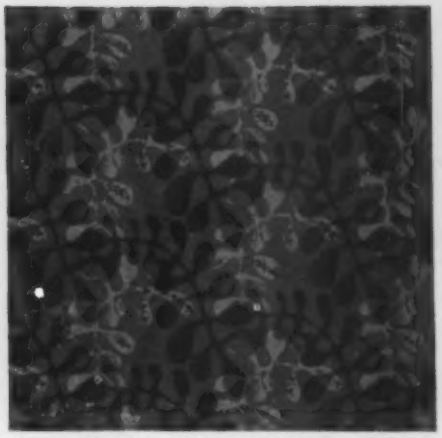
First place and $1,000 went to LeRoy Wolfe, student at the Art Institute of Chicago. Mr. Wolfe is studying under the veterans' training program and this was the first design of the kind he had ever submitted in competition.

Second place and an award of $500 was given to Nancy Carlson, student at the Moore Institute, Philadelphia, Pennsylvania. Earlier this year Miss Carlson won a competition for a program design for the Philadelphia Symphony Orchestra. Third award and $300 went to Sister Mary Remy of the Sisterhood of Notre Dame, also a stuudent at the Art Institute of Chicago.

The competition aroused great interest in the carpet industry. More than 20 designs had been purchased for production shortly after the opening and it was expected that others would be purchased both by carpet companies and linoleum companies. One linoleum company expressed a desire to participate in the competition next year.

Manufacturers were represented on the jury, too often a practice not followed in competitions of this kind. They expressed satisfaction with the "weavability" of the designs submitted. Art and home furnishings editors who saw the show commented on the fine quality of design—"one of the most interesting non-objective shows I've seen," according to one—and the fact that the design "stayed on the floor."

First prize, LeRoy Wolfe, Chicago, for design in Greek Key motif, in aqua tones.



Second prize, Nancy Carlson, Moore Institute, Philadelphia. Leaves in tones of green, pale yellow.

Third prize, Sister Mary Remy, design in aqua inspired by Marquesas Islands motifs.

This magazine was particularly interested in the handwoven samples submitted (none of the prize winners was in that group). The woven samples presented a much richer effect than the renderings and gave a more accurate idea of what the carpet actually would look like—an argument for designers in this field being weavers also.

One of the reasons for the wide response was the extraordinary effort the sponsors made to bring the competition to the attention of schools of design all over the country. Too often announcements of competitions are not widely enough distributed and do not, as a result, bring out much of the ouutstanding talent available.

Honorable mentions were given to Miriam L. Peck, who teaches weaving in the art department of Western State Teachers College, Bellingham, Washington; Stuart Eldredge, Springfield, Vermont; Philip M. Brody, Scarsdale, New York; I. Jack Gural, Chapel Hill, North Carolina, and Lysbeth Wallace, student of weaving at Cranbook Academy of Art, Bloomfield Hills, Michigan. Illinois led the list of accepted entries with 23, followed by Michigan with 17 and Pennslyvania with 11. Designers from 15 states were accepted.

The carpet design competition definitely introduced new ideas and new life into the carpet design field according to Dr. Edgar P. Richardson, director of the Detroit Institute of Arts.

He pointed out that the Fleischman designs are for today when people live in smaller houses and that the big, old fashioned traditional designs were meant for big 19th century homes.

"With all due respect to the carpet industry, from the point of view of design, carpets have been one of the most stagnant fields," Doctor Richardson said. "When this competition was announced I was hopeful, but not too hopeful, that it might introduce some new life and new ideas. The results have been surprising and very gratifying. The designs submitted are not only very interesting and pleasing but I believe and hope that they are designs the public will accept. That is important, too—to get

things which are not only handsome in design but which are practical for manufacture and that people will want in their homes.

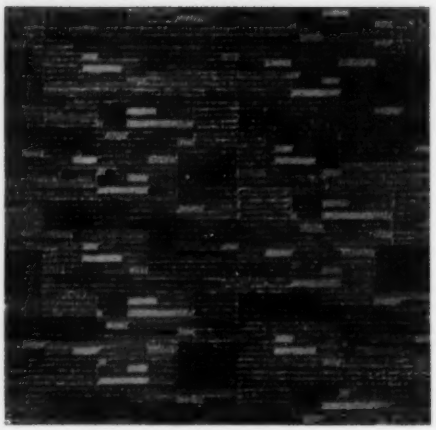
"The exhibition turned out to be a contest between art students, designers and artists outside the carpet design field on one side and the professional designer on the other. The new talent won decisively. The jury, without realizing it until judging was completed, eliminated every name designer in the profession. The exhibition is the work of entirely new people, many of them design students or art students. The three winners are design students; two from Chicago, one from Philadelphia. If the object of the competition was to create new interest, enlist new talents and bring new ideas to carpet design, the competition was a great success.

"The general trend of these new designs seems to me well thought out. They are over-all designs but on the small scale—the scale of modern living. Here is a whole selection of new designs in 20th century scale and character. The color, too, is fresh and pleasing and in keeping with contemporary styles.

"I was struck by how few traditional motifs were submitted. Every designer has to begin with some inspiration, some point of departure. Very few of these began with an early American design or some traditional flower design. If they started with nature as an inspiration, they developed it as a free moving abstract pattern of shapes and colors. A good many contestants said that they had found their inspiration in some work of art from the distant past—an ancient Chinese bronze, primitive designs from the South Seas or from some other remote section of the earth.

"The whole exhibit is fresh, cheerful, lively and pleasing. I find it very interesting and I hope that some of these designs will be woven for I believe they will do something for American homes."

Members of the jury were Docter Richardson, director of the Detroit Institute of Arts; Wayne L. Claxton, Wayne University Art chairman; Peter Belawick, Bigelow Sanford Carpet Company; Edith B. Crumb, home furnishings writer, Detroit News; Talmadge C. Hughes, executive secretary, Michigan Society of Architects; James W. Underwood, Alexander Smith and Sons Carpet Company; Adele Coulin Weibel, curator emeritus of textiles and William E. Woolfenden, director of education department, Detroit Institute of Arts.



Honorable mention, one of four, to Miriam L. Peck, teacher of art, Western State College of Education, Bellingham, Washington.

Texas Weavers Annual Meeting in San Antonio

THE Contemporary Handweavers will hold its second annual meeting at Cos House, San Antonio, Texas, May 5 and 6 according to T. H. Hewitt, president. The competitive exhibition will be open both to members and non-members and is the only all-handweaving event of this kind in the Southwest. Cash prizes will be given. Weavers may participate in the famous festival, the "Cinco de Mayo," an outstanding event in this city which, in Mexican population, ranks second to Mexico City.

Southern Highlands Fair at Asheville

by ELOISE L. DOWNS

THE Fourth Annual Craftsman's Fair of the Southern Highlands will be held at Asheville, North Carolina, from July 10 through July 13. Large crowds at Gatlinburg, Tennessee, last year, and several days of rain led to the decision to change from the picturesque setting on the lawn of the Pi Beta Phi School where the first three fairs had been held.

Craftsmen of eight southern states will be represented—Kentucky, Tennessee, North Carolina, South Carolina, Virginia, West Virgina, Maryland, and Georgia. Craft demonstrations will include basketry, chair making, wood-carving, wood-turning, wrought iron work, broom-making, rug-making—both braided and hooked—leather work, netting, the making of knotted bedspreads; weaving of many kinds along with spinning of wool and flax; pottery, jewelry, and metal work.

To many visitors last year personalities stood out as the most exciting feature of the Fair which is as it should be since handicrafts are such an intimate, personal sort of thing. Demonstrators became more interesting as visitors learned more about their work and the reasons why they liked doing it or why they had adopted it either as a hobby or a means of making a living. Many of the craftsmen learned their skills from their family background and used patterns and processes handed down from long past years.

The importance of the Craftsman's Fair is becoming more and more evident. It offers craftsmen an opportunity to see their work through the eyes of others, at is were. It helps those who visit the Fair to judge the techniques and the resulting products of hand arts more capably, as well as to form personal associations so important to the complete enjoyment of handicrafts. It also offers the world the opportunity to know the Southern Highlander better. Seen in a simple setting close to their beloved mountains, streams, and meadows, these folk are learning to treasure the things that make them individuals, and to realize that they have something worthwhile to contribute to the culture of America.

Moss Rose Competition For Woven Designs

THE fifth competition for woven textile designs, sponsored by the Moss Rose Manufacturing Company of Philadelphia for students of schools in the United Nations teaching textile or industrial design will be open for entries from May 15 to May 31. Its purpose is to give opportunity to the wealth of talent in the schools of designs in these countries which the sponsor believes could be utilized productively by mills weaving decorative textiles. It is believed that the competition will act

as an incentive to design students to study current needs and preferences and to become more fully aware of the importance of textile design in shaping the taste of the American public.

Entries are limited to designs on paper for Jacquard drapery and upholstery fabrics which may be traditional or modern in feeling. The type of fabric for which the design is intended, such as damask, brocatelle or novelty weave must be indicated. Woven samples are not accepted.

Members of the jury are: Bettina Wright, manager of buying department, Jofa, Inc., New York; Otto Overby, buyer of modern furniture, R. H. Macy & Co., New York; Betty Pepis, home editor, New York Times, New York; Harvey Probber, designer-manufacturer, New York; Abel R. Sorensen, architect, New York; Alexander J. Kostellow, head, department of industrial design, Pratt Institute, Brooklyn, New York; Berthold Strauss, president, Moss Rose Manufacturing Company.

Work Of Theodore Randall And Kathryn Wellman

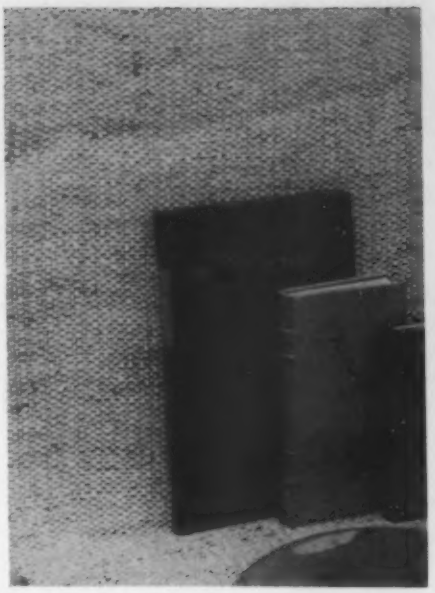
Pottery by Theodore Randall, Wellsville, New York, sculptor turned ceramist, shown against backgrounds of textiles woven especially for the exhibition by Miss Kathryn Wellman, was seen at the Philadelphia Art Alliance in January. Mr. Randall's stoneware is fired in reduction kilns because of his preference for the smoky, silky quality produced by this technique. Wheelthrown, cast, and coil built works were included in the exhibit, with a variety of decorative treatments including dipping, sgraffitto, and slip trail.

Miss Wellman's beautifully textured striped fabric, shown in the photographs, is woven with mixed cotton warp—oyster pearl No. 5, chartreuse pearl no. 3, jade and chartreuse no. 5 and dark olive, 20/2. The weft is a soft gray-green novelty cotton. The linen side panels have warps of 17/1 natural Irish linen and wefts of 7/1 linen, in plain colors—greenish blue, tones of chartreuse, and aqua. The blinds are woven of half inch split rattan on a 12/2 linen warp.

Miss Wellman is director of occupational therapy at the Pennsylvania Institute, Philadelphia, Pennsylvania.

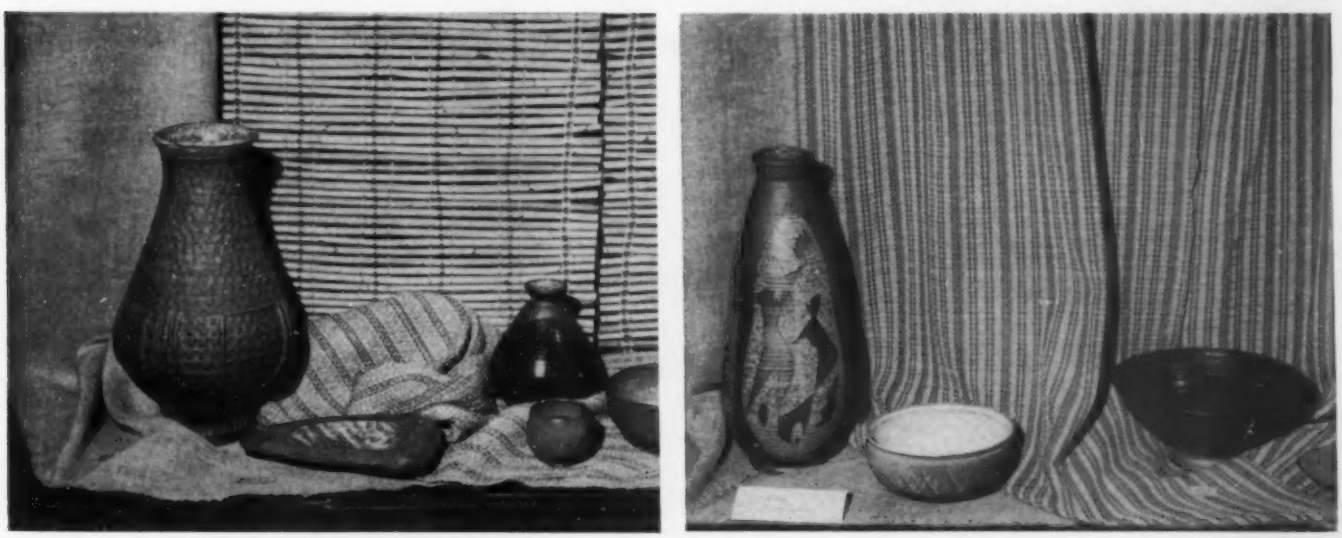
Texas Crafts at Dallas

DORIS M. COULTER of Bryan, Texas, was awarded first place in weaving in the Third Annual Texas Crafts Exhibition held at the Dallas Museum of Fine Arts, February 18-March 11. Her winning entry was a brown and white wall covering, woven of rayon with metallic thread. She also exhibited a two-color reversible drapery for room division of wool, cotton, and rayon; casement cloth of rayon and mohair; brown piece-dyed upholstery of wool, cotton, and rayon; and red piece-dyed upholstery of varied rayons. Miss Coulter studied weaving at the Cranbrook Academy of Art and her work has been shown at the International Textile Exhibitions at Greensboro, North Carolina.



Swedish Modern prize for weaving awarded to Doris M. Coulter, Bryan, Texas, for brown and white wall covering, rayon with metallic thread, Texas Crafts Exhibition, Dallas Museum of Fine Arts. Handbound book by Marianna Roach, received honorable mention.

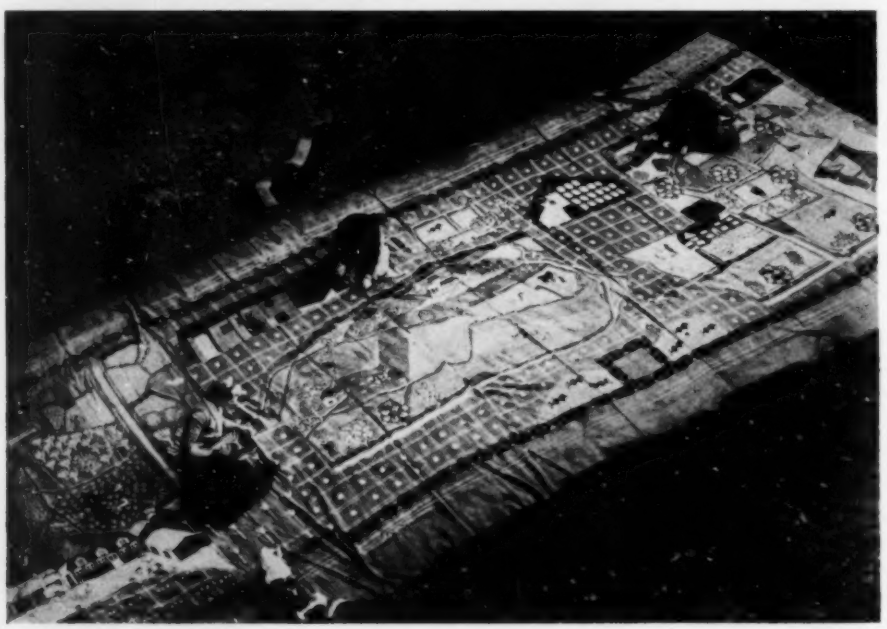
Honorable mentions in weaving were given to Claire Bargman, Houston; Violet Hayden, Kennie Ritchel, Susan Brown, and James G. Hineman, all of Dallas. Other weavers exhibiting were Edith M. Brisac, Denton; Mrs. Arlene Dimmick, San Antonio; Mrs. George Drummond, Dallas; Rudolph Fuchs, Denton; Blanche Hardt, San Antonio; Estella M. Henkel, Dallas; T. H. Hewitt, Houston; Meda Parker Johnston,



Pottery by Theodore Randall, Wellsville, New York, and Textiles by Kathryn Wellman, Philadelphia, at the Philadelphia Art Alliance in January.

Iraan; Mrs. Paul W. Kaiser, Pasadena; Garcie M. Schoolfield San Antonio; Margaret Sheppard, Houston; and Eleanor Powell, Victoria. Most of the work was in cotton, wool or linen or combinations, with a few pieces in rayon and silk and some experiments with plant fibers and grasses.

Mrs. Maude Schollenberger of Wichita, Kansas, served as the jury of selection and award. Mrs. Schollenberger is president of the Wichita Art Association which sponsors annually a decorative arts and ceramic exhibition attracting craftsmen from all over the United States.



Visitors to the Festival of Britain may see Arthur Caton, spinner, weaver, designer, and dyer at work in this 15th century home in Thaxted, or walk along the pond in Finchingfield, claiming to be the prettiest village in Essex, or see Michael O'Connell's modern picture story of English farming, in 21 panels, executed in natural dyes and ancient Asiatic methods in the Country Pavilion in London. (Below) At work on the panels in Much Hadham, Cambridgeshire.

Textiles In Worcester Contemporary Art Show

THIS year for the first time the Worcester, Massachusetts, Art Museum's annual exhibition, Contemporary Art in the United States, was widened to include textiles, ceramics, woodenware and jewelry, as well as paintings, sculpture, drawings, and prints. Of the 135 objects shown, 31 or 23 per cent were "directly utilitarian," the museum announced. The purpose of the exhibition, a museum policy established in 1808, is to give to the museum's visitors a prepresentative selection of the trends now evident in the product of artists in the United States. Selections are made by a committee of the museum's staff from objects available for loan which are considered noteworthy examples of some of the many kinds of contemporary work.

Textiles in the exhibition, held in February, included a tapestry by Anni Albers of New Haven, Connecticut; textile design in yellow and black by Albert Goodspeed, Croton, New York, lent by the Perspectives Gallery; and groups of textiles by Harold and Florence Ingraham, Colorado Springs, Colorado; Ruth Ingvarson, Detroit, Michigan; Peggy Ives, Ogunquit, Maine; Karl Laurell, Brewster, New York; and Marianne Strengelle, Bloomfield Hills, Michigan. Among the six purchases from the exhibition authorized by the museum trustees was a handwoven linen tablecloth, 115 by 58 inches by Ruth Ingvarson. Miss Ingvarson, born in Glimminge, Sweden, is now instructor in weaving at the Detroit Society of Arts and Crafts.

More Textiles Shown In "Good Design" 1951

by GLADYS ROGERS BROPHIL

MORE and more of you in various places about the country will be seeing all or parts of the Good Design show of 1950, which was shown first at the Chicago Merchandise Mart, jointly sponsored by the Mart and the Museum of Modern Art, New York. You will see the new one, for 1951, referred to in magazines and in progressive retail

stores everywhere, so knowing a bit more about it will make it more interesting to you.

The products shown in the 1951 show were selected from designs new during the past six months, for their excellent appearance and their progressive performance. Edgar Kaufmann, Jr., of the Museum of Modern Art, William Friedman of the Walker Art Center, Minneapolis, Minnesota, and Hugh Lawson of Carson Pirie Scott and Company, Chicago, chose the articles. The display was planned by Finn Juhl, Danish architect and engineer visiting this country.

More fabrics are on display in the 1951 show than in the previous exhibit (a total of 43 pieces) and they are larger, showing to better advantage. These are divided into groups of casement fabrics, drapery fabrics, and upholstery materials. A certain percentage of these samples are prints, which of course is interesting to the weaver but not nearly so absorbing as the woven display. Also, the larger proportion of the exhibit pieces are machine woven, although there are some labelled handwoven. Some come in the doubtful classification; they are not specifically labelled and could be either hand or machine woven. The techniques of all of them are interesting to the weaver, of course.

There have been many references

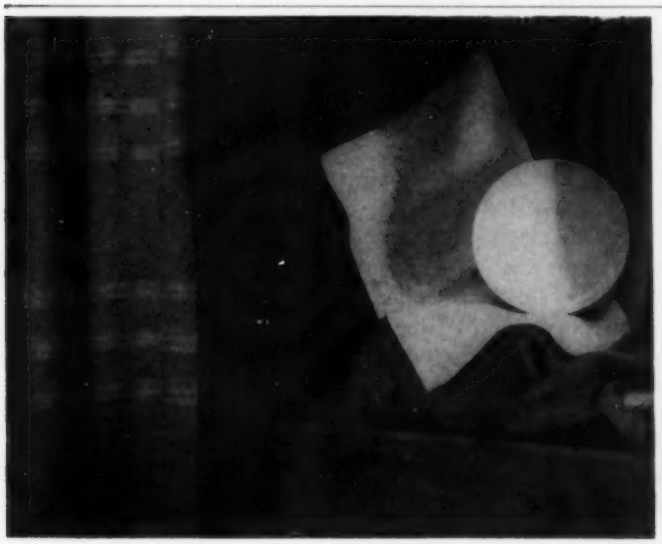
Scotch linens from Knoll Associates in "Good Design" exhibition.

in the last few years to the employment of weavers as designers for machine looms. This show points out how successfully this movement has progressed. Many of the fabrics, without a doubt machine woven, have that handwoven look—undoubtedly designed on the hand loom for execution in the big mills. Some of the specific pieces were fascinating. Designer Emily Belding has a lovely handwoven linen and mohair casement fabric which was delightful to see and touch. It is very sheer, made of fine threads in natural and grey with tiny, rather fuzzy, black flecks throughout. Unlike too many of the handwoven fabrics, it was not stiff and difficult to drape, but soft and flexible, with excellent "hand."

Moss Rose Manufacturing Company of Philadelphia had a machine woven casement fabric of 100 percent fiberglass which was delightful to the touch and which appeared very practical. The same company had an excellent imitation of a handwoven fabric in brown and beige, called "Teke," at $2.75 a yard. It had scattered broken weft threads apparently laid in at regular intervals. Materials looking that well at that price makes it very difficult for the handweaver to justify the prices she must charge to make a living!

Designer Isabel Scott's "Tanglewood" in black striped linen, cotton, and metallic was attractive to look at, but gave the feeling of unsatisfactory wear because of the looseness of the weave.

In the drapery division, the most beautiful and exciting piece of all was a raw silk from India. It is labelled handwoven and is imported by Knoll Associates, retailing at $18 per yard. It is a mixture of very rough, heavy uneven threads, tabby weave, in cream and gold verging into a golden brown. The colors were not dyed individual threads, but were the natural variations in one single thread of this quality silk. It has an absolutely indescribable lusciousness which almost literally makes one want to eat it. How unfortunate that the raw materials for this fabric are



Handwoven fabrics in wide variety were exhibited by the Whistler-Nelson Weavers, Mrs. Cornelia Whistler Nelson and William O. Nelson, at the Joslyn Art Museum, Omaha, Nebraska, last winter. Table linens were exhibited under the title "Twills Come to the Table," and each was designed for a special piece of pottery, well within the reach of the average purse. Shown above is a mat with a white ground striped with an off-set plaid in dark brown, meadow green, and yellow, repeating the pottery colors. Tweed of Kent yarns, blue and brown, in background, yardage outside case is drapery in rose, gray and white rayon with gold guimpe at intervals.

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A most unusual drapery fabric was designed by William Schultz. It is called "Palm Tree Bark" and is fabricated of slices of real bark, very thin, like the baked ham of delicatessens and glued together. Each piece was about 4 inches square, and glued so that the grain ran in alternate directions. The bark was sliced so thin as to be transparent in places, and this thinness made it flexible, so that the drapery hung softly. Not necessarily practical, but certainly unusual and beautiful.

Designer Marianne Strengell had two lovely things in this division. It is interesting to note that both of them employed almost identical color combinations, but in different proportions. Her "Cactus" is black, brown, grey, white, with a touch of gold and with the white predominating. A similar piece, called "Wild Rice" is also black, white, and brown, with this time the black predominating. These are colors which sound frightening to the novice, but which, when properly used, produce one of those completely sophisticated things so breathtaking in beauty.

Speaking of colors, one of the wool upholsteries combined with an almost salmon color warp, a weft of persimmon. The piece simply looked persimmon at first glance but this rather daring arrangement of tones gave interest and depth to an otherwise plain fabric. There were several of these in various colors all distributed by S. M. Hexter Co. of Cleveland, and all using a very fine wool warp with a slightly heavier wool weft in a grouped thread tabby weave.

In this division Knoll Associates showed a "Transportation" cloth of brown, gray, and black which was very stiff, tho it had a smooth pleasant surface. They also had several Scotch linen pieces in various color combinations in tabby weave. These were heavy and rough, and interesting in texture.

Many of the choices were of the very simplest weaves, tabbies or twills, with the interest in color and texture. However, this was not universal; there were several pieces which were undoubtedly machine woven but of handwoven incentive which were multiple harness designs —diamonds and chevrons requiring 12 to 24 harnesses for execution. The trend in colors toward a neutral produced by combining black, brown, grey and white was noticeable, as was the waned interest in metallics.

It seems unfortunate that the arrangements for submitting samples for judging inclusion in this exhibit were not more publicized. In several instances, more than one piece from one company was shown, with only a difference in color. The space could have been better used perhaps to show the work of more designers.

Festival for Montana Institute of the Arts

THE Montana Institute of the Arts will hold its third Festival again in the historical town of Virginia City June 8 to 10. The Festival is fast proving its popularity among the artists and craftsmen of this state as a means of exhibiting one's work and as an opportunity for meeting talented Montanans.

There are two important projects outlined for the weavers. During the four days preceding the Festival, a beginners' course will be offered by Mrs. Harriet Douglas Tidball in her Shuttle Craft Studio. This course will provide an opportunity for those living too far from centers of instruction to gain a knowledge of the fundamentals of weaving.

At the regular weaving meetings for the Festival, plans are underway for a demonstration-participation review of warping methods. Colored slides of weaving shows from other states will be featured. At the Weavers' Headquarters, the nationally known weaving exhibit of the Shuttle Craft as well as the Round Robin exhibit which has been created by Montana weavers will be shown. A special stress will be placed on supplies, samples, books, periodicals, looms, and loom equipment as source material for weavers.

The first publication of the Weavers' Round Robin will be available to all contributors. It will contain the complete plans for the first workshop on texture weaves held in Virginia City in 1950 as well as letters, weaving hints, discoveries, new source materials, and general information contributed by members.

The Round Robin exhibit has been received enthusiastically throughout the state. It has gone into small

Weavers distinguished themselves at the Riverside Church Arts and Crafts Exhibition, New York City, held at the close of the first semester of the church's comprehensive program. Miss Mary G. MacDonald is teacher of weaving and assistant director of the program.

towns where it has had special showings for girls in home economics classes, been shown in the Helena Art Center, displayed at the American Federation of Arts in Bozeman, as well as having been displayed among weavers and members of the Montana Institute of the Arts.

Craftsmen's Courses . . .

Continued from Page 14]

New York University's summer courses in weaving will be given at the School of Education's summer session at Chautauqua, New York, under the direction of Mrs. Elsie A. Gubser of Tulsa, Oklahoma. Two courses for either undergraduate or graduate credit will be given from July 2 through July 20, a practical beginners' course and one in multiple harness and special weaves. The two courses from July 23 through August 10 are continuations of the first semester's work. Students may bring table looms.

Mrs. Gubser spent last fall abroad, visiting both professional and amateur weavers and weaving schools in the Scandinavian countries and England. She has been purely a hobby weaver, she insists, for 25 years and for the last 15 years has devoted her time to the study of weaving techniques and bobbin lace. Her book on bobbin lace is well-known. She has done research on weaving in the United States, Canada, and Mexico as well as in Europe. She teaches privately at her home and has conducted classes in New York, Ohio, Kentucky, Missouri, Oklahoma, Texas, and Mississippi.

Charles H. Holmes, in charge of the handweaving workshop for the Saranac Lake Study and Craft Guild, will also teach the summer courses, given at the Guild House, Saranac Lake, New York. Many techniques are taught, suited to the student's needs, with problems assigned suited to needs and ability.

This is the 16th year for the Guild educational program which now includes courses in arts and crafts, and academic and technical subjects. Instruction is now available also at the bedside for all tuberculosis patients in nursing cottages and sanatoria.

For the first time in recent years, a registered occupational therapist is available for the development of the Guild Rehabilitation program. Paul R. Clark, O.T.R., who was appointed supervisor of Arts and Crafts in January, has a B. S. degree in occupational therapy from the College of Physicians and Surgeons, Columbia University, and wide experience in arts and crafts. During five years' army service he served as training officer and post engineer.

Administration of the educational program of the Guild has been under the Franklin County Vocational and

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Extension Board since 1938. It may become the responsibility of a new state commission, if the legislature adopts certain measures providing for special services for physically handicapped and disabled persons in the village of Saranac Lake and surrounding area, which it was said, was to assist in the "development of a valuable pilot project which by research, experiment, and demonstration will contribute notably to the understanding and solution of the problems of the disabled." A wider basis of support for the project was indicated since the population of Saranac Lake comes not only from all parts of the state but from other states and foreign countries.

The School for American Craftsmen of the Rochester Institute of Technology, Rochester, New York, will offer summer courses in textile printing and design (an intensive course in the design, production, and marketing of printed textiles), enameling, and glaze composition and ceramic procedures. For information about either summer or winter courses write to Harold J. Brennan, superivsor. The school is completing its first year as part of the Rochester Institute of Technology.

Mrs. Osma Couch Gallinger, director of Creative Crafts, Guernsey, Pennsylvania, has announced that the 15th annual National Conference on Handweaving will be held at Rochester, New York, in August with the Rochester Guild of Weavers as sponsor. Nationally known weavers will teach.

Mexico Arts Tour

The Mexico Arts Tour, July 9 to August 26 offers an alluring combination of four weeks of summer craft study and gracious living at the Mexican Art Workshop in picturesque Taxco, followed by a comprehensive three weeks cultural tour of Mexico's most important and interesting cities and resorts.

Outstanding Mexican painters and craftsmen will be visiting lecturers at the Art Workshop, which is now in its fifth year. In addition to courses in painting and the Spanish language, there is a Silvercraft and Textile Design Studio, which affords student-artisans the unique experience of actually working as apprentices in the silver and weaving shops for which Taxco is famous. College credits are obtainable, if desired, through the Workshop's affiliation with Syracuse University, which conducts the Spanish, Art and Craft Design courses. It is also possible to arrange to attend the Mexican Art Workshop in Taxco, which offers either a four or five weeks session, without taking the tour.

Information and details covering the Mexico Arts Tour and the Mexican Art Workshop can be obtained from Irma S. Jonas, Executive Director, Mexican Art Workshop, 238 E. 23 St., New York 10, N. Y.

New England

Mrs. Evelyn C. Neher will teach weaving at the Sixth Arts and Crafts workshop to be held at Willimantic State Teachers College, sponsored by the Connecticut state department of education. Additional weaving classes will be given this year, along with the courses in other crafts taught by outstanding craftsmen. Out-of-state faculty will include Miss Florence E. House, weaving, Columbia University; Ruth Raemisch, enameling, Rhode Island School of Design; Walter Wright, Early American Decoration; Emmy Zweybruck, textile decoration. Sessions will be held June 25-July 6. Students may enroll either for college credit or non-credit courses. For additional information write to Kenneth H. Lundy, director, Arts and Crafts Workshop, Bureau of Youth Services, State Department of Education, Hartford, Connecticut.

Miss Kate Van Cleve will give summer courses in her Garden Studio, Brookline, Massachusetts, from June 18 through July 27. Students may work on 2, 4, 6, 8, and 10-harness looms in a variety of techniques. One day a week is reserved for visits to museums and other points of interest.

The Coach House Workshop in

Arts and Crafts will open its 11th season July 2 in Mason, New Hampshire, a picturesque village, and will offer two sessions for both beginning and advanced artists and weavers.

The director, Helen G. Crathern, is recognized as an able artist in Detroit, Michigan, where for many years she was head of the fine arts department of one of the city's largest schools. During the Coach House Season she will direct the painting courses. Miss Winogene B. Redding, master craftsman of the Society of Arts and Crafts of Boston and creator of Reddigraphs, will be at the workshop in charge of the weaving program. Instruction will be given on 4-harness looms in basic techniques, contemporary creative weaving, weaving for the market and for a hobby. Individual problems will be given special attention. Students live in a picturesque early New England farm house and studios are set up in the spacious barn.

July 14 the Coach House will sponsor its 2nd Annual Roadside Mart. Craftsmen are invited to come and "set up shop" for the day and sell their crafts.

The second three weeks session, starting July 21, will be a sketching and painting trip to the Gaspe Peninsula under the leadership of Miss Crathern. Canadian craft centers will be visited.

Miss Berta Frey of New York will return to Fletcher Farm, Proctorsville, Vermont, to teach beginning and advanced weaving in the summer school sponsored by the Society of Vermont Craftsmen. Both credit and non-credit courses are given and the school has attracted many well-known weavers from many states.

Miss Frey, has taught at the Craft Workshop at Gatlinburg, Tennessee, sponsored by the University of Tennessee and the Pi Beta Phil School, and at the School for American Craftsmen as well as lecturing to many guilds and conducting special weaving institutes. She will lecture at the Des Moines, Iowa, Art Center in May and conduct classes for a week in Salem, Oregon, for the Salem Weavers Guild before going to Vermont. An exhibition of her textiles was held at the Des Moines Art Center last winter. She has studios in New York City and Woodstock, New York.

Robert F. Heartz is planning to offer courses in weaving and other crafts this summer with a faculty drawn from local craftsmen who are active in all major fields. Headquarters will be in his large brick house and a big barn at Brentwood, near Epping, New Hampshire. Well-known as a weaver, especially for his Brentwood tweeds, Mr. Heartz will teach the weaving classes and serve as director of the project.

Southern Craft Centers

The Penland School of Handicrafts at Penland, North Carolina, will begin its 22nd year with the spring session from May 14 through June 2. This session, with classes in weaving, is planned especially for homemakers, home demontration agents, leaders of scout troops and camp directors. The main summer sessions, of three weeks each, will open June 4, July 16, and August 6. Students should enter at the beginning of a session but may stay as long as they wish. The weaving room is equipped with between 50 and 60 looms of from 2 to 12 harnesses. Traditional and contemporary design and techniques are taught, with attention to foreign styles. Edward Taggart who has been studying in Sweden, Norway, and Finland is expected to be on the staff for part of the year and Maria Halva, an exchange student from Finland, will be present.

Immediately after the summer session students may register for the fall and winter terms. Instruction then is entirely individual, with the year round faculty teaching in every department. Students may enter these courses at any time.

There are no entrance requirements for Penland. Courses in more than 50 separate crafts are approved by the North Carolina State Department of Trade and Industry. Before and after the main summer sessions special instruction is offered to various groups, including recreation directors, social workers, and community workers in various fields.

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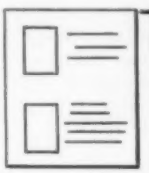
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Courses in beginning and advanced weaving will be offered at Berea College, Berea, Kentucky, with the first beginning June 11, and the second July 9. Harriet Howard Bright, well-known American weaver, who for a number of years was a member of the Berea College faculty, will return to teach these courses.

Mrs. Bright has recently returned from China, where she and her husband have lived since 1945. She is a graduate of Berea and taught in various schools in the Appalachian region before joining the Berea faculty in 1942.

While in China she taught weaving in the West China Union University at Chengtu. Chengtu is famous for its handweaving and fine silk brocades, with a tradition going back over 2,000 years. Since no Chinese textbooks on weaving were available there, she and her associates wrote several such books, based on extensive research in the University Museum, of which her husband was curator. She has brought from China a large collection of Oriental textiles.

In the courses this summer, each to be taught intensively, she will give equal emphasis to weaving technique and design, and will introduce some of the materials gained from her experiences in China.

The Craft Workshop sponsored by the Pi Beta Phi School and the University of Tennessee will be held at Gatlinburg, Tennessee from June 11 through July 18. One full session and two half sessions will be offered with college credit if the student is eligible. Weaving courses will be given by Mrs. M. Lillian Hunter, weaver and teacher for the Vermont Education Program and by Mary Elizabeth Starr Sullivan, formerly on the faculties of the universities of Washington and Oregon. Elsie Staples Burkett, artist-craftsman of Oak Ridge, Tennessee, will teach textile design. Miss Marian G. Heard, professor of craft design at the University of Tennessee is director of the workshop.

Striking drapery fabric by Ed Rossbach shown at the "City of Paris" Textile Exhibition, San Francisco. Woven in diagonal twill of gray wool, white and brown rayon. Mr. Rossbach, formerly at the University of Washington, Seattle, is now assistant professor of design at the University of California, Berkeley.

Miss Pauline Dutterer, weaver and designer, will direct a 6-weeks course in crafts with emphasis on weaving at the Maryland Institute, Baltimore, Maryland, June 25-August 6. This is planned especially for craftsmen and teachers who desire a general working knowledge of materials and techniques in the various crafts.

Michigan

Weaving and other crafts have shown a remarkable development in Detroit, Michigan, and the neighboring area in recent years.

Cranbrook Academy of Art at Bloomfield Hills has, of course, exerted a strong influence over the development of handweaving both in the United States and abroad, with its emphasis upon originality in design and experimental work with the widest possible variety of fibers. Handwoven fabrics by Marianne Strengell, director of weaving, as well as her designs for power loom production are in demand for use in contemporary interiors.

Summer courses in weaving and textiles will be given by William Sparr. Students have an opportunity to work with different types of looms, including very wide looms requiring two and three persons to operate. A fly-shuttle loom is available for experimentation and also a small power loom so that students may become acquainted to some extent with power production.

The summer session will open June 25 and continue through August 4. Courses also will be offered in ceramics, design, drawing and painting, metalsmithing, sculpture, and a survey of modern art.

The Detroit Society of Arts and Crafts, 27 Watson Street, offers instruction in weaving regularly under Miss Ruth Ingvarson, as part of a comprehensive craft program. Plymouth Colony Farms at Plymouth, Michigan, one of the most recently organized adventures in crafts, also has weaving classes as does the Edison Institute at Dearborn.

Mrs. Nellie Sargent Johnson teaches weaving at Wayne University, Detroit, giving classes both in the art department of the liberal arts college and the adult home-making program. She also has a special class at the Birmingham Community House, Birmingham, Michigan, in addition to her private classes. Beginning June 11 and June 12 she will conduct two special weaving workshops, with emphasis on design and color in weaving. These workshops will be held in her new weaving studio, a small house which she will use not only for teaching but for display of her collection of rare Peruvian and other textiles. Mrs. Johnson is a graduate of the home economics department of Simmons College, Boston, Massachusetts, and did her first weaving in New York's Greenwich Village.

Classes in weaving also are given at the Hartland Craft Center, Hartland, Michigan, taught by Martina J. Lindahl, a well-known Swedish weaver.

Western Michigan College of Education at Kalamazoo also offers weaving courses and other crafts in the summer session from June 25 through August 3. For information write John Hoekje, dean of administration.

Middlewestern and Other Craft Centers

The School of the Art Institute of Chicago will offer a summer course from June 25 through August 3 with Miss Elsa Regensteiner as instructor. Miss Regensteiner has been a first prize winner in the textile exhibitions

[*Continued on Page* 58

"Fawcett of Boston"

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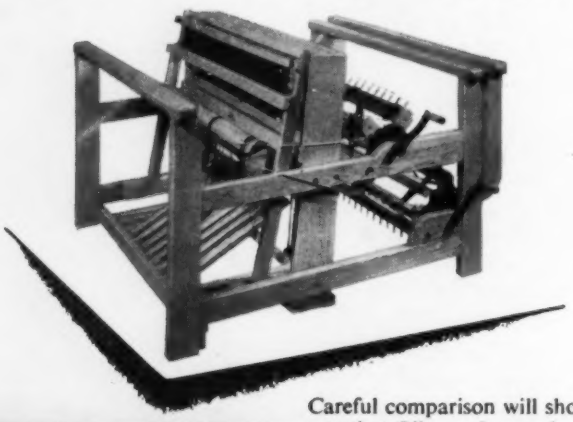

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Handweaving On The Pacific Coast . . .

Continued from Page 19]

samples for extensive notebook work and finished articles of yardage.

Students in weaving at San Francisco State College take their classes in weaving at the studio at Margery Livingstone, Weavers Alley, where they meet three hours two days a week for the accredited course. Miss Livingston stated that pattern weaving is covered quickly for background work and that the emphasis is placed on texture and color.

Both creative and traditional weaving are taught in the classes conducted in the home economics department of Fresno State College under Miss Cora Belle Burdick. The elementary course covers an 18-week period and is open to both college and special students. Miss Burdick received her masters degree from Columbia University and studied weaving at Hull House in Chicago and at the School of Textiles and Weaving in Berkeley.

Frank Clancy on the staff of the art department at Stockton State College, Stockton, teaches weaving in classes designed primarily for students seeking college credentials. The art department as a whole has gained a reputation for outstanding work in the development of creative design in its students. Students are required to work a while in all media to develop further understanding of the arts.

The Adult Education Division of Stockton State College offers classes under Mrs. Jean M. Beauchamp, who

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has an A.B. degree from the University of California and was associated with Dorthy Liebes for five years. There are both day and evening classes offered twice a week and no definite time limit to the course with classes held both during the school year and during summer session.

In describing the work in her classes, Mrs. Beauchamp said, "Naturally, as a result of my association with Dorothy Liebes, I am very much against the pursuit of weaving merely as a resurrection of historical patterns and techniques. I do think, though, that many of the old patterns, that have become hackneyed through over use, can be re-interpreted in contemporary materials with very happy results.

"I try to relate my teaching of weaving to my students' individual needs. Some want to weave to give themselves peace of mind, so to speak, while others have specific decorating projects they want to execute. So my approach to the subject is definitely with these two factors in mind, and as a result my teaching must be almost completely individual instruction."

While classes in handweaving at Chico State College in Chico are held in the evenings, they are a part of the regular curriculum. No requirements are needed for beginners and the class is open to special students as well as regularly enrolled students. Miss Elsbeth Schneider, associate professor of art with both A.B. and M.A. degrees from the University of California, is instructor. Miss Schneider stated that creative weaving is emphasized but that students are expected to be familiar

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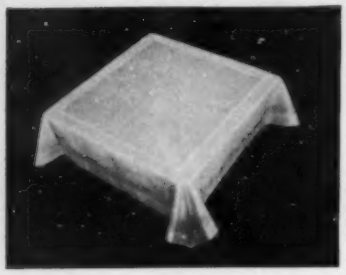

The small table cloth is very convenient in this day of compact apartments and homes, which so often make necessary the use of folding tables or card tables, to save space.

Robina Hendrick has planned a cloth which may be made in three stripes, on the 20-inch loom. Or, if a larger loom is available, it may be planned to have the center strip wide enough to cover the top of the table. The side strips join at the edge.

The draft, shown here, is for the 8-harness loom. However, the Lace Bronson or Swedish Spot lace for 4 harness is equally lovely.

Instructions for weaving this cloth on request.

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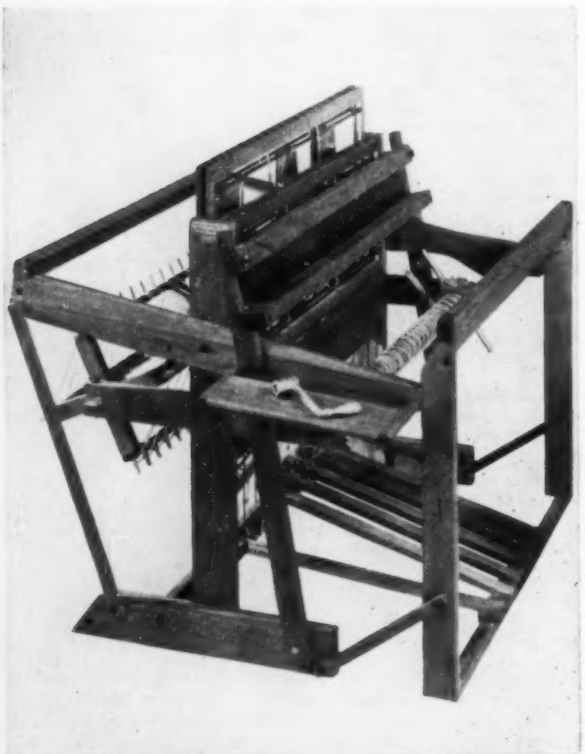

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with traditional patterns.

Outside of the weaving classes offered in the home economics department at Oregon State College at Corvallis, handweaving is just making a beginning in Oregon colleges. Small, primitive looms are being used for simple problems at the Southern Oregon College of Education in Ashland, according to Miss Marion Ady, chairman of the art department. Lack of floor space limits the classes at the present time, she said, but when two new buildings are completed, the school hopes to add a faculty member capable of teaching a handweaving course. Dr. George Nightingale, head of the art department at Eastern Oregon College of Education in La Grande, Oregon, states that sometimes in workshops, simple handweaving techniques are taught, but that no regular classes in weaving are held. However, the school is interested in developing a special course in weaving.

Miss Joan Patterson, instructor in weaving at Oregon State College obtained a A.B. degree in interior design from the University of Oregon and a master of Fine Arts from Cranbrook and studied with Dorothy Liebes one summer. She has two classes, one a course of two terms for regularly enrolled students in home economics with color and composition required as prerequisites. A class designated as a service course is open to anyone and no requirements are necessary to enroll. Emphasis in her classes is on the use of color and texture in contemporary fabric design and construction.

Because emphasis is placed on teacher training at Western Washington College of Education in Bellingham, Washington, classes not primarily in that group are not steadily maintained. Handweaving is one of these arts and crafts courses. The course can be elected whenever several students make a special request and special students may enroll. Edna Channer teaches the industrial arts classes in which weaving is included as it would come under work with children in school. Miriam Peck and Hazel Plympton teach weaving in the color and design classes and in the specially elected weaving classes.

A one semester course in handweaving is taught at Washington State College in Pullman, Washington under Leila Sturgis Old. It is open to regularly enrolled students who have had one textile and one art course as background. Creative weaving is emphasized in the course, using traditional pattern weaving as a basis upon which to develop original design.

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Jeri Hjert, five years old, wearing a handwoven jumper skirt, weaving pot holders at her Bergman loom. Associated Press Photograph

A Weaver At Five

by GERTRUDE G. GREER

Perhaps the youngest artist in the craft anywhere is Jeri Hjert, the younger daughter of Mr. and Mrs. Harry Hjert, of Seattle, Washington.

During all of Jeri's pre-school years she has watched and worked with her mother, a popular and accomplished weaver and teacher, who has eight looms in her home, all warped and all working. Jeri is quite capable of answering questions pertaining to 4-harness weaving.

Jeri is an artist. I well remember the first time that I saw her she was less than three years old and was seated before the living room fireplace, with a basket of thrums in her lap, working out color harmonies. She can set up and thread her own loom, which by the way is one of the famous Bergman looms, full size, 24 inches wide. Her weaving vernacular is *amazing* and the strange thing is that she *knows* what she says and she knows how to use it. Her classmates in kindergarten like to watch her blend weft colors with warp colors. Her teacher, Miss Ruby Entz said, "It is truly amazing the kind of work she turns out." Miss Entz, a weaver herself, can fully appreciate this gifted child. Miss Entz is a firm believer in encouraging youth to develop any talent shown, even so young as five. Jeri is the proof of this belief.

Personal *Mention*

Elizabeth Roberts, who wove most of the handbags illustrated on page 29 now lives in Rockford, Illinois, where she has her own studio in a corner of the yard of her home. Although she is still teaching, most of her time now is devoted to experimenting with unusual weaving techniques and materials. After graduating from Teachers College, Columbia University, she spent eight years in the Kentucky mountains, first as a teacher and later as a University Extension worker. For two seasons she taught weaving and other crafts at the New York University Summer School at Chautauqua, New York, and for seven years was head of the Pennsylvania Institution for the Instruction of the Blind, Philadelphia, where weaving is an important craft.

Mrs. Dorothea Engleman of Fort Worth, Texas, whose handbags also are shown, is the granddaughter of a Swedish weaver who used to weave all the clothing and bedding for her large family. Mrs. Engleman weaves clothes for her husband and daughters, drapery and upholstery fabrics for her home, and place mats and napkins for wedding presents. Her hobby has grown into a 4-loom enterprise and she is an ardent student of her craft, spending her summers studying weaving at different centers.

Rudolph Fuchs, teacher in the art department of North Texas State College since 1930, took up weaving as a hobby in Denton, Texas, in 1934. He spent a year studying weaving with the Weavers', Spinners' and Dyers' Guild of England, Scotland, and Ireland and later was a student of Marli Ehrman of the Chicago School of Design. His work has been shown in New York, New Orleans, Dallas, Fort Worth, and Denton, and in travelling exhibitions, winning several prizes and honorable mentions. He is a graduate of West Texas State College and received a master's degree from Columbia University.

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(left) Doris McMullen, director of weaving in the Portland, Oregon, adult education project, giving individual instruction. (right) Mrs. Seth French, a beginner in the class, adding a laid-in design to her apron on the loom.

Abbie J. Blum and her associate Maurice High, creators of handwoven decorative fabrics for the sisterships Independence and Constitution, have effectively combined their individual talents. In their spacious New York workshop, Mrs. Blum now concentrates mainly on the designing end of the business, while Mr. High —also a designer—specializes in the building of looms and supervision of weavers. Their joint aim is to exploit all the advantages of handweaving and produce fabrics that are technically sound, well-designed, and beautiful to behold.

Mrs. Blum, a native of Natchez, Mississippi, was graduated from Newcomb College in New Orleans and spent many years in that city before moving to New York. When the depression period forced her to earn a living, she decided to learn weaving because she had always liked to work with her hands. Her initial business venture was with a couple of looms in her own apartment, where she started designing and making sample fabrics. Gradually the work increased until it became necessary to employ help for weaving.

Among her first weaving jobs was one for the Air France showrooms. Others include blinds for New York apartments and country homes. For the Woman's Club of Dallas, Texas, she recently designed handsome draperies woven with a variety of thick and thin yarns—cotton, rayon frill, and chenille—together with different widths of gold and silver. These are striped in gray and white on a soft henna background, enhanced by looped fringe.

Mr. High, who has been associated with Mrs. Blum since January, 1950, hails from Denver, Colorado. After serving in the Air Force during World War II, he came to New York and took up weaving with Miss J. Leslie Fotheringham, whom he considers one of the few real authorities in the United States on tapestry weaving. Work in a couple of studios followed and much time was spent on research in an effort to improve looms and make them thoroughly practicable for specific usages. Parts that receive friction or vibration should be of hard wood, Mr. High points out, otherwise they tend to become loose or wear out quickly. The picker, for instance, when made of soft wood will not long withstand the impact of the shuttle and will have to be replaced.

In the shop is a 12-foot loom designed and built by Mr. High to simplify weaving of extra-wide blinds, room dividers, screens, and special widths of fabrics. Such types of weaving, he says, require custom made looms, to overcome the difficulty of securing all the beams. Mr. High's loom has two interchangeable beaters and two separate systems of jacks. A push-pull beater is used for blinds, enabling the weaver to walk to the side of the loom and insert the reeds into open sheds. For fabrics, an overhead beater is provided. The loom is extremely versatile, being adaptable for production of weaves ranging from 30 inches to 12 feet.

Auxiliary processes used here apply every system of power looming that can possibly be adapted to handweaving. For example, an old woolen type warper from a power mill serves well for short warping. It was actually found easier to turn the device by hand than by machinery.

Adult Education Program In Portland, Oregon

THE SUCCESS of a class in handweaving may be measured by the number of *good weavers* it produces who continue to weave on looms of their own," states Mrs. Doris McMullen, director of adult education weaving courses in the Portland, Oregon, public school system. Judged by this standard the Portland project has enoyed eminent success, for a gratifying number of outstanding Oregon weavers have received their training under this program. Indeed, the growth of the Portland Adult Education Weaving group since its inauguration under Mrs. McMullen's management less than four years ago makes an interesting chapter in the recent history of weaving in our country.

The excellent laboratory with its 41 jack-type Bergman looms and complete accessory equipment, all furnished by Mrs. McMullen, is set up in a portable structure adjacent to the Benson Polytechnic School. It is a far cry from the original 14-loom studio in which she initiated her courses with two small day classes and one night group. At the present time, four day and four evening

groups follow the classes, with an average annual enrollment of 100 students, two-thirds of whom are operating 8 and 12 harness looms.

Mrs. McMullen's experience with adult groups has convinced her that stress upon the *learning* process rather than over emphasis upon *doing* is the key to the achievement of perfection in weaving. It is of paramount importance, she says, that the student understands clearly the "why" and "how" of the processes employed in his art. Under her direction, each loom assumes an individual, selected quality; it comes to possess, as it were, a personality, a disposition of its own—with potential qualities capable of development and enrichment. Her students are given an intelligent comprehension of every detail of the loom's composition, a thorough understanding of pattern drafting, tie-ups, and proficiency in design technique. The sample pieces produced under her guidance open an endless avenue of possibilities for future loom creations.

Fridays of her weeks are reserved for a class at Albany, Oregon. Here each pupil has a loom for her personal use. A definite lesson is planned for each session followed by individual assistance on projects. The wonderful spirit of cooperation here more than compensates her for the 150 mile trip. During the past summer months Mrs. McMullen conducted what she considers one of her most satisfying project courses during the six-weeks summer session of Marylhurst College, Marylhurst, Oregon. A selected group of professional women attended the session, which was conducted on the customary basis of procedure, but with greater concentration. The program assigned each student an individual loom and allowed for the selection of a project with completion time optional, according to the project selected. Mechanical mastery, draft readings, color study, idea and symbol interpretation, were intimately considered with most delightful results. Class members represented several western states, and many will organize groups in their home localities to continue the work begun during the session.

The summer session at Marylhurst will begin June 18 and continue for six weeks, with three semester hours credit. Four, eight and twelve harness looms will be available and students may work with special problems or the type of work they prefer if stated in advance. For information, write the registrar.

Mrs. McMullen has won awards in the International Textile exhibition at Greensboro, North Carolina. She was considered an auuthority on the weaving of linen by Margaret Bergman with whom she was associated for many years and has earned an enviable reputation as an authority on materials for handweaving. Although Mrs. McMullen never saw a loom until she grew up, her enthusiasm for weaving is perhaps a cultural inheritance from her Irish mother, whose linen supplies were the fruit of her own old country craft; and from her father, a cloth-finisher with a deep knowledge of and a cultivated taste in fabric selection and treatment. With Doris McMullen making initial acquaintance with a loom in the home of a friend, it was "love at first sight." She must have a loom of her own—so her husband made her one. Within six months she was sharing her increasing skill with others and a career was on the way.

Weavers' *Shoptalk*

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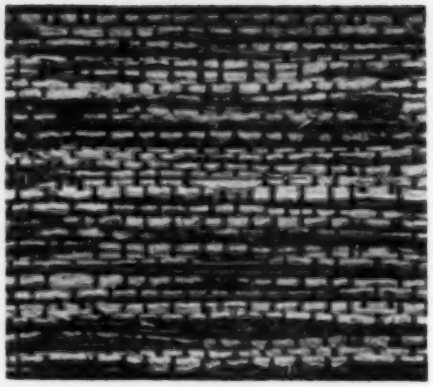
will be developed. One thing for weavers to remember—the larger the order the better the service. If groups of weavers could pool orders for certain fibers, it would greatly facilitate business.

When you can't find materials where you expect them, take a look at your classified telephone directory. It is one of your most valuable sources. For selvages of various kinds, burlap, jute or cotton strips, and that sort of thing, check with dealers in waste textile materials—or investigate junk shops. Many dealers who will not deliver in less than several hundred pounds will sell small quantities directly.

About dyes—weavers are always asking about where they can get a small quantity of yarn dyed commercially. Fifty pounds of one color is about the smallest quantity any commercial dyer will undertake—otherwise the price would be prohibitive. Maybe groups of weavers can join together for certain colors of certain kinds of yarns. But remember, every fiber takes the dye differently. Rayon and cotton, dipped in the same color, will not look exactly the same.

When you were young, did you ever fix four small wire brads in the top of a big spool and go to knitting, turning out a nice long hollow string? Well, the new Hobby Knit does the same thing, only faster. It is finding its way into all sorts of places, including weavers' studios and occupational therapy workshops. Heavy wool put through the hobby knit can be sewn together for rugs and a variety of purposes, as can the rope of heavy cotton. But weavers are finding new uses for the machine. Not only heavy cotton and wool yarns can be used, but also fine yarns of all kinds, including silk and synthetics. When using fine yarns, use only a light weight at the end of the string, possibly 2 ounces, instead of the heavier one recommended in the instructions with the machine. These knitted strands can be used for all sorts of wefts and produce most interesting effects, according to one weaver who is doing a lot of experimenting. The machine also is a means of using up all sorts of odds and ends of yarns.



Mat woven of reeds and varied threads in brown and white, by Jack Larsen, Cranbrook Academy of Art, awarded second prize for napery at the 1950 International Textile Exhibition, Woman's College of The University of North Carolina, Greensboro, North Carolina.

WALTER HAUSNER, handweaver with extensive experience in power loom weaving, can understand that manufacturers with several hundred looms are worried about their supply of fancy twist materials and certain grades of wool, cotton, silk and linen at the present time. As more of our economy will be switched to war production there will be shortages but handweavers need not be concerned. There is always plenty of material around that an experienced handweaver can make use of, he says. Recently, he set out to prove that and decided to weave a sample piece not using any of the conventional yarns.

He started shopping around for his materials at the hardware store. There, he points out, you will find a wide selection of strings and cords from sisal, hemp, cotton and paper, among others, mostly in natural color but occassionally there are also some reds, yellows, and greens. "Then, he said, "I went on and bought some of the green stuff used by gardeners to lay out their beds. I do not know how fast the dye is but as this yarn comes usually in hank form, it should not be too difficult to bleach out the green and dye it any medium or dark shades. On I went to a dealer in trimmings and threads and there I found a wealth of materials. Ribbons, braids, cordages, bias bindings, without even looking at the sewing cottons, mending wools, and embroidery silks. At the "5 & 10" I picked up some metal (or tinsel) ribbons

and fancy color binders as used for decorating parcels. That I think is a sufficient selection for the first sample.

"For sample No. 2 I went to an interior decorator and a carpet shop and bought carpet selvages. From a plant cutting and sewing silk scarfs I got some silk and rayon selvages. Raffia from a handicraft shop, some bits of chenille and carpet yarn for decoration and I had my materials for yet another type of fabric.

"But these are by no means all the materials an ingenious handweaver can use. For example, after the war I bought surplus parachutes (that was in England), cut them up into panels and used the heavy cord as well as strips of nylon sewn together. Practically any strips or bits of fabrics woven or knitted could be sewn together and used for something or other. I knew somebody who collected wornout nylon hose, cut them up into strips and by skillful blending of the shades and sewing the pieces together produced rugs with very attractive designs.

"The list of potential weaving materials is never ending. There are wires, woodstrips, bast fibers and yarns, split bamboo and even ropes and hawsers could be used as well as leather strips, and plastic monofilaments whether they are round, flat or other wise shaped. Also read the HANDWEAVER AND CRAFTSMAN'S previous issues, there is hardly an article that does not mention some different and unusual material."

Mr. Hausner also sent a sample of fabric in basket weave, with an 8/3 mercerized cotton warp and weft of silk fabric selvage. It was piece-dyed in a good shade of mahogany and an interesting surface effect was achieved by the variation in the effect of the dye on the different kinds of fibers. Unfortunately it is one of those textiles which cannot be photographed effectively.

The Southern California Handweavers Guild

"Weave today to preserve the past and to create for the future."

by RUTH B. CARILLO

IN THE SHADOW of Hollywood, California, where everything is stupendous, magnificent, or super-colossal, a few serious-minded weavers met one crisp fall day in 1946 to organize a weaving guild. Little did they dream that from so small a beginning the present large Southern California Handweavers Guild would develop. And yet these 26 charter members should have known, for they were men and women of vision and foresight. Carefully and logically they laid their plans.

The guild was founded upon the need for an organization where all who were interested in handweaving could meet on common ground. The constantly expressed desire of weavers throughout the area for a guild gave impetus to the establishment of an organization which could act as a clearing house for miscellaneous weaving information and provide an opportunity for members to share mutual problems and interests. From the beginning the lowliest neophyte felt at ease with the most learned and skilled weaver. It was this peculiar friendliness and understanding between the beginner and skilled craftsman that held the guild together during its period of groping and growth.

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Hat and handbag by Winifred Jones, woven on twill variant, warp of 20/2 zephyr, weft of novelty linen spaced with gold. Made on an 8-harness loom, with Bronson lace draft. Lace forms background and design is in tabby. Three handsomely textured drapery fabrics shown at the fall exhibition and fashion show of the Southern California Hand Weavers Guild. Swatch of heavy cotton material for use in playroom.

ful place among established guilds throughout the United States. As with any organization, this status has been attained through able leadership and cooperative followers. Under the guidance of Nina Burnham the guild came through its first year. Because of increasing maturity, and the lapse of time necessary for the evolving of policy and personality, the guild attained national recognition and status under the competent leadership of Mary E. Snyder during the year 1949. Under the able direction of Mrs. C. M. Gale, the pace has not lessened during the current year.

Guild meetings are held the first Saturday of each month in the Embassy Hotel Auditorium in downtown Los Angeles. Only those familiar with the vastness of the "Los Angeles City limits" could appreciate the real need for a centrally located meeting place. The meeting is from 1:00 to 4:00 o'clock and all time is devoted to a constructive program. A highly organized and smooth functioning executive board meets monthly to direct guild organization and policy, and to transact necessary business.

To fill specific needs of the very heterogeneous group of weavers within the guild, many smaller groups of six to twelve members meet for study during the month.

One rewarding activity of the Research and Library Committee is a cooperative purchasing plan whereby books and periodicals on weaving may be purchased by the guild at an educational discount.

Another valuable guild service is the excellent bulletin issued each month which includes guild news, announcements, and special weaving information. The main feature of each bulletin is a weaving draft and directions for some interesting or unusual piece of weaving. Drafts and directions are provided by guild members. By popular demand these bulletins are mailed each month to points throughout the United States.

The September, 1950, guild meeting was of special interest. Held at the home of the guild president, Mrs. Gale, luncheon was served in the lovely patio to 150 guests and members. Following the luncheon the guild sponsored an outstanding exhibt of handwoven articles and an outstanding fashion show.

Finger Lakes Exhibition . . .

Upstate New Yorkers from 19 counties are eligible to enter the Finger Lakes Exhibition sponsored by The Memorial Art Gallery, Rochester, New York opening May 4 and continuing through June 3. Final date for receiving entries is April 16. Members of the jury are Mrs. Adelyn D. Breeskin, director The Baltimore Museum of Art, Baltimore, Maryland; Philip C. Elliott, director, The Albright Art School, Buffalo, New York; and Lee H. B. Malone, director, Columbus Gallery of Fine Arts, Columbus, Ohio. A prize for weaving is included among the awards.

"City of Paris" Shows 100 Handwoven Textiles

A RUGGED quality characterized many of the 100 handwoven fabrics shown in the 9th annual invitation Pacific Coast Textile Exhibition, held in the Rotunda Gallery of the City of Paris, San Francisco, recently. Subdued colors and dull surfaces dominated and, while the handweavers displayed their usual resourcefulness in use of materials, they also showed more inventiveness in adaptation of old techniques.

Screen-printed and hand-blocked fabrics by nine additional artists and Thaibok Fabrics, handwoven silks from Siam, were included by Mrs. Beatrice Judd Ryan, curator and organizer, to give greater variety to the show. Further interest was created by two fashion shows for limited groups to whom the original costumes by Marta Page and Nora Ruuth were displayed on living models. These were the garments from handwoven fabrics by Contemporary Handweavers of California first shown in November and reviewed in the Winter issue of HANDWEAVER AND CRAFTSMAN.

Considerable interest was aroused by Ed Rossbach's screening in which he crossed a fine natural linen warp, sleyed in groups alternating with an open reed, with a weft of native grasses. The background of weathered grasses, including the beard, and carefully spaced black raffia was accented by rectangular bands of yellow-green finer grass in varying lengths. The ends of the grasses were cut sharp where two colors met in one shed while the other edges were left in an uneven fringe.

Juanita Hall used raffia combined with nubby threads and white plastic to make an interesting screen fabric patterned in horizontal stripes. Rope was used by Dorothy Green in a table runner and a wall hanging. In both pieces she combined the rope with reed and yarn and left cut ends beyond the warp for a fringe. One of the ropes was one ply of a heavy rope which retained its natural twist.

Natural black unspun wool was employed by Miss Greene in a couch cover of natural cashmere and mohair to give a shaggy fringe-like trim in regularly spaced rows. This was done by pulling the ends through the top of the warp in irregular tufts.

Faith Buckingham wove the material for a 3-panel screen with bright blue facil-fab, cellophane, and raffia in blue green and violet and three-eighth inch metal rods in the weft and gold plastics, blue-green fine plastic, and blue cellophane warp. The metal rods in the weft extended beyond the remainder of the panels in order to fit into holes drilled in the metal frame of the screen.

Metallics played a minor role in draperies where they were handled with a light touch. A twisted gold and white thread in Constance Tydeman's drapery material gave a light sparkle when folds of the beige and apricot textured fabric were turned to the light.

Stoles for evening wear, woven by Marge Krejcik, combined purple and violet wools with gold threads in a shimmering effect while Ruth Howard used silver metallic for stripes in both warp and weft in a pink and white stole.

Many of the fabrics were plain and twill weaves with texture obtained through spacing in the reed such as Lucille Clark's sheer casements woven in white nubby yarn in a plaid pattern.

However, there seems to be a growing tendency to achieve texture by adapting some of the old techniques. C. Orval Nielsen employed blocks of overshot one inch in length spaced alternately in bands of hand-dyed jute to give a checker-board effect to his drapery fabric. Using fabric mohair loop for the tabby threads with a heavy soft twist white rayon pattern thread and fine white rayon warp, Trude Guermonprez created a soft pliable drapery fabric in an adaptation of the honeycomb pattern.

Leno weave was employed to anchor widely spaced threads in two plaid fabrics by Lea Miller. One plaid in all orange viscous was achieved by variation in the spacing and the other, by the use of regularly placed black and brown jute against a background of natural linen.

In all rose draperies by Ruth Howard and natural place mats with black and red pattern threads by Dorothy Greene, intersecting Grecian fret borders were done in laid-in. Kay Geary laid-in a single Grecian fret border in handsome white drap-

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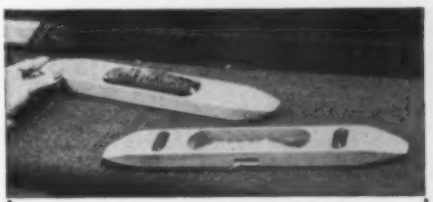

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SHUTTLE CRAFT GUILD
Virginia City, Montana

ery and bedspread fabric with alternating dull chenille and shining rayon vertical bands. Ruth Clark used the technique laid-in for an abstract pattern of black and blue lines on a white wool rug and again in metallics combined with colors for a wall hanging.

Kamma Zethraus gave an embroidered effect to a wool ski bonnet by using stripes of small overshot in colors against a white background. Kay Geary wove clusters of multicolored sequins at regular intervals between the two thicknesses of a sheer black evening fabric woven from fine novelty rayon in doubleweave.

In addition to combining several fibers in many of his fabrics, Jack Larsen often used a number of colors with telling effect. An orange upholstery fabric that had orange wool and rayon warp was grayed by vertical stripings of olive-drab nub and yellow green jute combined with rust and orange cotton.

Mainly using the deeper shades, Lynn Alexander's drapery fabrics had well defined stripes of color. His olive green fabric in plain weave had evenly spaced stripes of olive cotton nub, rust, broken with alternate threads of green and white rayon nub, and shiny chartreuse. In another drapery fabric he separated smooth brown cotton stripes and orange nubby cotton stripes with a stripe composed of alternating rows of the brown and orange. The weft was alternating bands of brown and purple. His third fabric was a drapery divided off-center into two vertical bands, the wider of olive green smooth cotton and the narrower combining the green with alternate threads of purple nub and red metallic spaced at 5/8 inch intervals. Fifteen inch bands of olive green striped with the red metallic and lighter green novelty yarn alternated in the weft.

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Seminars . . .

Continued from Page 31]

and furniture and many objects of American folk art collected by Jean and Howard Lipman and acquired for the museum by Mr. Stephen C. Clark.

Lake Otsego, headwater of the Susquehanna River and "The Glimmerglass" of James Fenimore Cooper's Leatherstocking tales, extending for nine miles between wooded hills, affords a perfect setting for the village of Cooperstown. Many of the homes, churches, and other buildings date from the late seventeen and early eighteen hundreds. Fishing, swimming, sailing, golfing, square dances, sings, and summer theatre are available for out-of-conference hours. Speaking as one whose vacation quandary has been definitely solved for years to come, may I suggest whether you be looking for stimulation, relaxation, or both for your holiday, that you apply now for the 1951 Seminar by writing to Louis C. Jones, director, New York Historical Association, Cooperstown, New York.

Weaving Terms . . .

Continued from Page 22]

ers. The phlegmatic Germans of Pennsylvania scorned the sentimentality of any names.

On the whole, in establishing a sound, technical vocabulary, readily understood by all handweavers, there are several guide posts. Weavers must avoid confusing technical language with florid names; they must avoid the terms of machinery which do not apply to the simple tools of the handweaver; they must avoid colloquialisms which arise through local usages and are not integrated with the materials, the tools, the processes, and the products of the handloom. Both terms and symbols must be generic, descriptive, and natural, easy to understand, and easy to use.

Through this simplified approach the language of the loom is organized, but will never lose the warm and vivid terms which are part of the handweaver's heritage.

Maria Mundal, Norwegian weaver, in her New York studio.

Weaver from Norway - Maria Mundal

Much has been written on the fun of weaving, and rightfully so, according Maria Mundal, Norwegian born weaver with a studio in New York. It is truly great fun, she says, to see fine rhythms grow from the work of your hands, but to her weaving has a deeper meaning than just fun or a pleasant pastime.

Weaving possesses great potentialities for healing, as doctors and psychiatrists now realize. Weaving is valuable, first of all, because you have to put your worries and possible grievances aside in order to decide upon your pattern. You may turn over your ideas in your mind for days before you are ready to put anything on paper or begin to work it out on your loom. Then, after you have woven several yards of the design, you may decide to stop and begin to re-work the whole idea. This process develops your patience and sometimes puts your perseverance to a terrific test. Giving up the project, however, is entirely out of the question, since the loom itself seems to exert a gentle yet strong pressure upon you which makes you want to go ahead.

While perfecting your pattern you have promoted within yourself a desire to see your project finished. You spool and you weave, and one day you catch yourself humming to the rhythm of your shuttle. Whoever has felt as if she were living at the bottom of a deep, dark valley, and then all of a sudden finds herself humming as she weaves, has, as M. Rodier so beautifully says it "learned a new Te Duem." If you take time to consider, then and there, you will realize that by demanding your full attention in the cause of beauty, your loom has helped you to get out of the darkness into the light.

If one day you are fortunate enough to strike on something of real value in color and light, you will experience the deep surge of delight which is the reward of creative effort, even in a small way. And it will bring into your heart the true humility which is the worship of the infinite, by whatever name the individual calls that force. You have thus been brought into the contact with the source of healing all wounds.

Miss Mundal says that she inherited her love for weaving. She has on her studio wall a rug in finger-weaving which her mother made at the age of twelve. Among her earliest recollections is the loom, and her mother's fine hands forming threads into lovely patterns. Her own training, since she was practically inclined, included college, housekeeping, school, and weaving. She wove with her aunt, Britta Dahle, of the Hotel Mundal, Sognefjord, with Sunni Mundal, at her school in Oslo, Norway, and with Kristi Meland, Hardanger. After coming to New York she had two refresher courses at the Universal School of Handicrafts. She wove every inch of her dowry, from rugs to curtains.

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(left) This is a copy of a square of old tapestry at the Museum of Arts and Industries in Oslo, Norway. The vegetable dyes were done by Miss Mundal's teacher, Kristi Sekse Meland in Norway. Mrs. Meland was the weaver elected to do the "Baldishol" tapestry given to Mrs. Calvin Coolidge by Norwegian women in this country, at the Centennial in Minneapolis, 1926. This tapestry was exhibited in the American Swedish Historical Museum in Philadelphia last year. (right) Coat material designed and woven by Maria Mundal. Warp: black wool 8/2, maroon wool 20/2. Directions: run desired length of 8 black, two of 1 black and 1 maroon together in heddle and reed; repeat to width wanted. Weft: rust wool 20/2. Treading: 1-3, 2-4 four times (8 threads), 3-4 once. Repeat.

After marrying a widower with seven children (the late Mons Bredwick, distinguished Norwegian artist in black and white) she had little time for her loom. In her struggles to give the children an education, she says that thinking of her loom, and what she would make on it in the future, gave her strength to carry on through strenuous days.

In 1943 she opened a studio at 226 East 67th Street in New York. Sitting down to a loom in her own studio was a most thrilling moment in her life. Her weaving was first shown in the United States in 1927 with the International Federation of Handarts. Her tapestries have been shown at the Brooklyn Museum of Art, the Village Art Center in New York, with the American Association of Popular Arts, and at the exhibition of the Norwegian Arts and Crafts Club at the Staten Island Museum of Arts and Industries. An altar cloth woven of linen with a design in gold won honorable mention at the 1950 International Textile Exhibition at the Woman's College of the University of North Carolina where she also exhibited a length of woolen apparel fabric. For a time she taught weaving at the Countess Zichy Academy of Art in New York.

Craftsmen's Courses . . .

Continued from Page 45]

sponsored by the American Institute of Decorators and under her direction students in the weaving department have produced many fine textiles which have been displayed in the Art Institute Galleries. She has her own studio in Chicago and does custom weaving.

North Dakota Agricultural College at Fargo announces a general craft workshop including weaving, applied design, and metal work in the first of two 3-week periods and a single course, displays as a method of teaching, in the second period. For additional information write F. K. Kapuscinski, chairman of the art department.

Mrs. Garnett January will offer summer courses in the new Loom Craft Studio, 757 Fife Avenue, Wilmington, Ohio. The second week of each month from April through August she will teach a class in basic principles and simple weaves while the third week of the same months will be for those completing the basic course or its equivalent as a foundation for more intricate patterns and techniques. Each student will be able to make samples of different patterns and techniques, on several looms, including articles for personal use.

Mrs. Harriet Douglas Tidball will teach off-campus courses of the University of Montana at the Shuttle Craft Guild headquarters, Virginia City, Montana, again this year. An article on Mrs. Tidball's studio and Virginia City appeared in the April 1950 issue of HANDWEAVER AND CRAFTSMAN.

In Pennsylvania Miss Kathryn Wellman will take a certain number of students by special appointment at the Pennsylvania Institute, 111 North 49th Street, Philadelphia 39. Mrs. Mary Nell Kling of York will give a beginners' course from June 1 to September 1 at her Shuttlecraft Studio, 555 Madison Avenue. Students may take a concentrated course of two weeks or arrange for a certain time each week. She gives advanced courses throughout the year but a beginning course is a requirement for entrance.

Canada

Mrs. Mary Meigs Atwater will conduct a 3-week session, July 9 through the 27th at the University of British Columbia, Vancouver, B. C., Canada, one week longer than heretofore given. The chief purpose of the class is to practice as many different weaving techniques as possible so each loom is set up for something different. Students weave samples for the most part but Mrs. Atwater also plans to have each student make at least one finished article. The University offers spacious quarters and plenty of looms along with reasonably priced living quarters. This class is open to anyone, either beginners or skilled weavers. For information write Dept. of University Extension, University of British Columbia.

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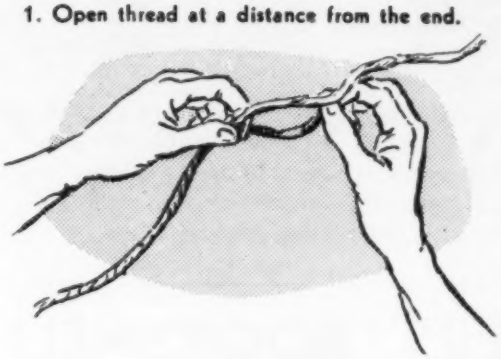
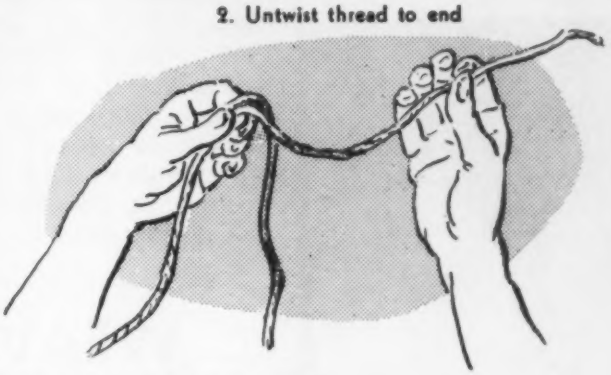
A. SPLITTING THE STRAND OF THREAD

1. Open thread at a distance from the end.



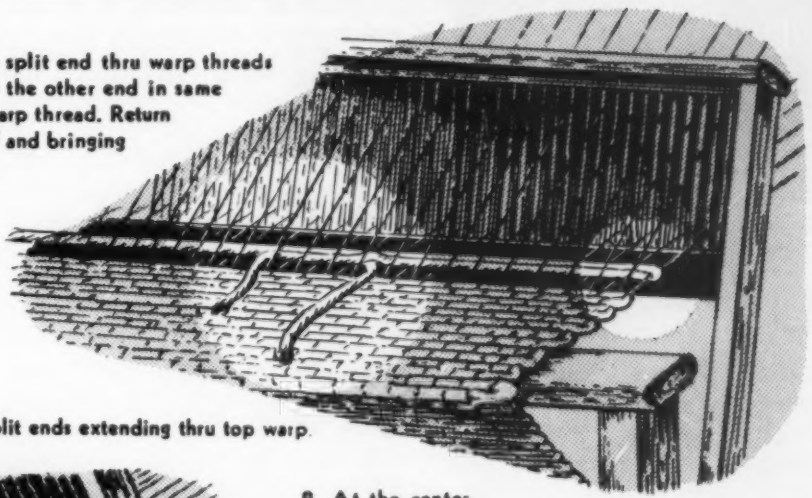
2. Untwist thread to end



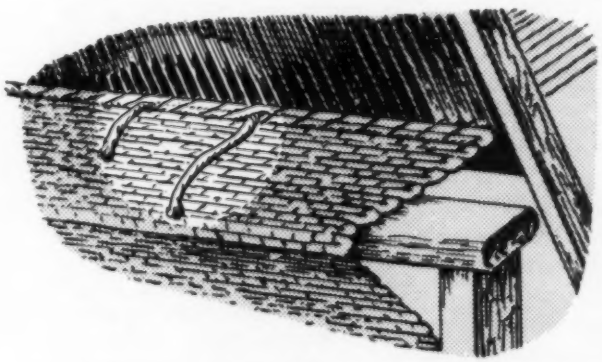
B. LAPPING AND LOCKING THE SPLIT THREAD

1. At the edges

a. Place thread in shed bringing one split end thru warp threads at a distance from the edge. Carry the other end in same shed to edge locking on outside warp thread. Return in same shed overlaying other half and bringing out between top warp threads.

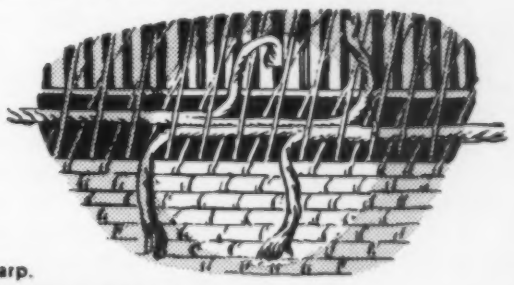


b. Beat in place with overlapping split ends extending thru top warp.

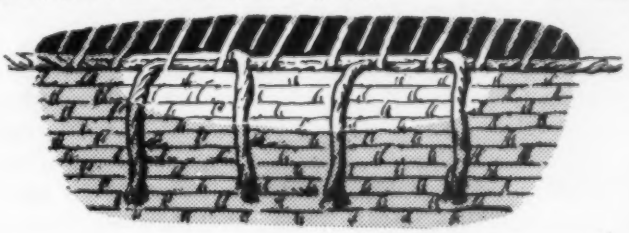


2. At the center

a. Place two split weft threads in the same shed so that their split ends overlap and pass thru top warp.



b. Beat in place with overlapping split ends extending thru top warp.



Pottery by Hal Riegger, designed to complement Larsen textiles, shown at the Philadelphia Art Alliance.

Riegger and Larsen . . .

Continued from Page 33]

and inevitable rightness will be reward enough.

"As for the weaving in the show," he continued, "its emphasis is on color, relationship of materials, and suitability of function. Color to the weaver is magic. It is worked with directly, whereas color in ceramic glazes, screen printed fabrics, and enamels is applied indirectly. The broken color theory in painting requires a utilization of brush strokes which is often laborious, while in weaving its richness is simply achieved through the analogous juxtaposition of warp and weft. Then too, the sculptural shade and shadow and the combination of matt and shiny yarns in fabrics enhances color in a manner unobtainable on flat surfaces. Three of the fabrics at the Art Alliance and the groups of pillows there demonstrate this breaking up of an analogous area. Several of the piece dyed fabrics attempt the same purpose in that they were dipped in a dye bath which affected varying fibers differently, or are of transparent color over a fabric in which the dark and light, warm and cool, were already established in the undyed fabric.

"For the most part, inspiration for this group of fabrics came through a curiosity in combining yarns of contrasting fibers and construction. In this respect, it is much like most experimental weaving being done, for never before has the weaver had such a wealth of raw materials. After visiting a contemporary weaving studio with its thousand yarn types, it is incredible to think back to when perhaps two fibers, singly or doubly twisted, constituted the weaving materials. It was natural that the beauty and ingenuity of these old fabrics lie in their technique. But when, two decades ago, handweaving reverted to old techniques as a reaction against the machine, a mistake was made; machines can with facility reproduce almost any technique-emphasis fabric. Spacing, overshot, multiplicty are but an adjustment of parts, while the rich multi-fiber fabrics, with their new piece dye implications, still remain pretty much in the realm of the handweaver. The greatest renaissance of woven textile design will occur as we continue to explore, and to search out the inherent rightness in utilizing these materials."

WEAVERS' BOOKSHELF

HANDBOOK OF WEAVES. By G. H. Oelsner, translated by Samuel S. Dale. Reprint. 402 pages, 1,875 illustrations. New York: Dover Publications, Inc. $7.50.

PUBLISHED originally in German and translated into English in 1915, G. H. Oelsner's "Handbook of Weaves" is again available in a new, unabridged edition containing all the 402 pages and 1,875 illustrations of the original edition. Long available only at a considerable price in second hand book stores the reprinting of this standard work on textiles is a noteworthy event for everyone interested in weaving.

To everyone concerned with the design of fabrics, the structure of the cloth is, of course, of prime importance for achieving the best results and most satisfying appearance. Oelsner's book has been, for many years, the most reliable and comprehensive source of information. The present edition, limited to 1,150 copies, is as important for handweavers as for textile manufacturers, designers, and stylists who want to save hours of time in the designing of fabrics.

"Handbook of Weaves" covers the field thoroughly from the simple draft and plain weave to the more complicated fancy weaves such as crepes, twills, tricots, piques, double cloths, lace or mock leno, matelasse and hundreds of others not only with clear, lucid text but with working diagrams with detailed information.

One of the most valuable features of the work is the section which shows with text and pictures how from a simple swatch of any material one may obtain the full details of construction and layout of any fabric made.

A chapter is given to showing how interesting effects may be obtained by arrangement of yarns in contrastting colors either in warp or weft or both and how effects can be produced by combining weave and color patterns in the same cloth. Many examples are given showing color effects in twills, basket weaves, crepes, and others.

A copy of this book will save hours of research for the weaver who is interested in developing new cloth effects and using his materials to the best advantage.

HANDBOOK OF EARLY AMERICAN DECORATION. By Edith Cramer. 20 patterns, 15 photographs. 90 pp. Boston, Massachusetts: Charles T. Branford Co. $3.00.

THIS is a practical workbook for painting chairs, trays, kitchenware, and accessories in the Early American style from an experienced practitioner of the art. Mrs. Cramer has rediscovered and simplified techniques of an earlier day and has in-

troduced a method of free hand painting.

Basic instructions cover all steps in stenciling and painting. A section is devoted to gold leaf painting and another to methods of glass and mirror painting, an art that had almost disappeared. There is advice about paint mixing and supplies and a group of varied and colorful working projects, with many of her original patterns.

TEXTILE FIBERS. By L. E. Parsons and John K. Stearns. Illustrated. Scranton, Pennsylvania: International Textbook Company. $4.00.

TEXTILE FIBERS, designated as a "practical guide," while not written with handweavers in mind, is one of those books which every handweaver should have access to at times in order to answer a lot of questions which frequently arise to confuse him. Its authors—L. E. Parsons, head of the department of textile engineering at Texas Technological College and John K. Stearns, director of the school of textiles in the International Correspondence Schools— both have had extensive experience in the textile industry. Mr. Stearns, born in Germany, was trained in his father's worsted mill and studied in England, before coming to the United States. Both have a facility for clear explanations which is too infrequently found among writers in this field.

The first three sections discuss cotton, wool, and man-made fibers comprehensively including sources, methods of production, fiber characteristics and uses, handling grading, and marketing. While the development in the manufacture of natural fibers had been slow and steady, man-made fibers, they point out, have shown phenominal development in less than 20 years. Annual nylon production now amounts to around 3,000,000,000 pounds, compared to wool production of 4,000,000,000.

The fourth section is devoted to yarns—cotton, wool, and synthetics. This rather artificial division of the yarns from the sections on fibers is a little confusing and repetitious, but to one with an interest only in yarns, it may save time. Systems of grading or numbering yarn will be of interest to handweavers. Spinning processes for the three main types of fibers discussed are described and there is some mention of linen and other yarns.

Weavers' guilds which are building up libraries could well include a book such as this because handweavers, as a rule, need to know more about both the sources and the means of producing the materials they use, as well as the different varieties and grades available.

WORKBOOK FOR THEORY OF COLOR. By Marjorie Whitney. Dubuque, Iowa: William C. Brown Company. $1.00.

THIS is an excellent outline of the theory of color. It is designed to be used in art classes and when the blank pages of the book are properly filled in by the student, it will become a valuable text.

Too few weavers really understand the real nature of color. After all, the mixing of color on the loom is not too different from the mixing of pigments. Properly used with adequate guidance, the finished workbook will be a practical reminder of pleasant and exciting adventures with color.

It is not of much value to the average weaver working alone, but with a well trained colorist as group leader and supervisor, it would make a splendid program for a weavers' study group.

Miss Whitney is chairman of the department of design at the University of Kansas, Lawrence, Kansas. Weaving is offered in the School of Fine Arts.

PILLOW LACE. By Elizabeth Mincoff and Margaret S. Marriage. Illustrations by Ernest Marriage and 50 patterns. Boston, Massachusetts: Charles T. Branford Co. $7.50.

WRITTEN in 1907, primarily for Englishwomen, "Pillow Lace" by Elizabeth Mincoff and Margaret S. Marriage is still considered by many experts the standard work on that subject. With the revival of interest in lace-making, as well as in other handicrafts in the United States, the Charles T. Branford Company has considered it worthwhile to reprint the book which has found a response from American lace makers.

The book was written because of the growing interest in handicraft in England in the early nineteen hundreds and because the authors be-

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lieved that what was needed to regenerate women's handicrafts was a changed point of view. "They should take their crafts a little more seriously." With the purpose of giving more easily understood instructions in the art of lace making and presenting patterns in a more practical way, the authors have presented a "thorough and graduated" course of instruction with carefully chosen samples and diagrams. They discuss tools, patterns, and thread and the varieties of lace. Chapters are devoted to Russian lace, Torchon, Maltese, Cluny, plaited lace, and Saxony guipure. While styles have changed, interest in good lace remains and the classic examples should be part of every lace maker's background.

The book contains an excellent short bibliography, an analysis of patterns and a glossary of terms which makes easier an understanding of foreign terms.

Redwood Guild Benefit For Handicapped Student

WHEN a handicapped student from Santa Rosa, California, needed a loom of her own to further her studies in handweaving, the Redwood Empire Weavers, most of whom are or have been students in the weaving classes at the Santa Rosa Junior College, sponsored a combination exhibition, sale, and tea that brought heart-warming response from the community.

Local women, most of whom do not weave, loaned heirloom handwoven coverlets for the exhibition when it was decided that this would create interest because no collection of coverlets ever had been shown there. Mrs. Esther Hudson, instructor in weaving at the junior college opened her home for the occasion. There was a display of handweaving by members of the group and a table

Mrs. John Sother of Petaluma, California, spinning at the loom she bought in Norway at the Redwood Empire Weavers' benefit tea at Santa Rosa California. Coverlets in the background were lent for the exhibition.

of handwoven articles donated for the sale. No admission was charged but the response was so generous that an amount was raised sufficient to purchase the loom.

Mrs. John Belden was general chairman of the event. Mrs. Sara Skaggs, president of the Redwood Empire Weavers, and Mrs. Clara Larimer, president of the Sonoma County Weavers, presided at the tea table.

HAND LOOM WEAVING FOR AMATEURS. By Kate Van Cleve. 122 pp. Diagrams. Boston, Massachusetts: Charles T. Branford Co. $1.50.

AMONG other advantages of Kate Van Cleve's "Hand Loom Weaving for Amateurs" are these—it is a *small* book, easily carried around and handy to pick up and hold and it really was written "in the workshop" as the publisher announces. Everything in the book has been well tested by experience. Beginning weavers, we believe, often are discouraged by the size of the books they are asked to read and the amount of information thrown at their heads at one time.

Clearly written, and illustrated with excellent diagrams, the book begins with weaving on a frame and goes on to 2-harness weaving on both table and floor looms. There are any number of directions for weaving articles from face cloths to rugs. The sections on warping are especially recommended by experienced weavers as giving easily understood directions for the beginner.

Written for Boston University's craft program, initiated in cooperation with the Fellowcrafters Guild in 1935, the book has run through five editions. Miss Van Cleve teaches weaving at the Boston School of Occupational Therapy which is affiliated with Tufts College and in her own Garden Studio in Brookline, Massachusetts.

WEAVING LESSONS FOR HAND LOOMS. By Edith Huntington Snow and Laura L. Peasley. Illustrated. 42 pp. Swarthmore, Pennsylvania: Marguerite P. Davison. $2.50.

WRITTEN by two of America's most outstanding handweavers, "Weaving Lessons for Hand Looms" gives to young weavers the valuable experience which Miss Snow and Miss Peasley gained from their various activities. The book was

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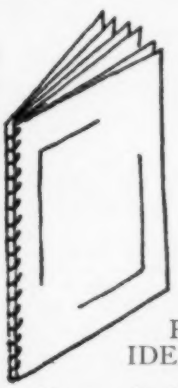

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prepared as a series of lessons which their assistants could use when the partners in the famous Snow Looms and School of Crafts were abroad. The book's purpose now, as then, is to supply the solid foundation on which the weaver's individual structure of skill, aptitude, and creative expression can be built.

The first lesson is concerned with looms and loom equipment while the second describes various processes, from making a warp in four different ways, beaming and threading it, to tying it up in preparation for weaving. Lesson three has to do with weaving itself—how to select a warp, thread a pattern, and vary the product—with practical suggestions for the beginning weaver.

This little book is recommended by some of the best-known weaving teachers and has been used at home by many weavers who have been unable to attend classes or work with teachers regularly.

An article on Miss Snow and her work appeared in the April, 1950, issue of HANDWEAVER AND CRAFTSMAN.

THE SHUTTLE-CRAFT BOOK OF AMERICAN HAND-WEAVING. By Mary Meigs Atwater. Revised edition. 341 pages. Illustrated. New York: The Macmillan Company. $5.50.

LONG AWAITED, the revised edition of Mary Meigs Atwater's "The Shuttle-craft Book of American Hand-weaving" is at last available, with dozens of new illustrations and diagrams and added chapters on native American weaves which will be of great interest to contemporary craftsmen. The book not only will bring a great deal of valuable technical information to present day weavers, but also understanding of handweaving which the author calls America's "true national popular art." And a true national popular art, she says "shaped by the necessities and colored by the dreams of a whole people—is a deeply touching and a very precious thing."

Starting to weave when this popular art was still at a low ebb, Mrs. Atwater was one of the pioneers who helped to reestablish weaving as an important handicraft. "We in America are a young nation," she notes in her introduction, "but there have been years enough for a true national popular art to develop characteristic forms of beauty, to flourish greatly, to languish, and finally to be revived. There is now no danger that it will ever become a lost art."

Weaving is an essentially simple matter, she says, and if it seems complicated at first it is only because there are too many ways to weave. Each age and each country has its own weaves and patterns and nobody could possibly know them all. The weaver has a "horizon unlimited." In her book she proposes to "pass along the results of a long and intimate experience with the craft, to provide beginners with detailed and practical directions for the fundamental processes, to give an account of the weaves and patterns current in Colonial America, and to supply information—not available elsewhere—of the 'native' American weaves from Mexico, Guatemala, Peru and our own Southwest."

Yielding to no one in her admiration for Colonial overshot and its beautiful results in American coverlets, she discusses those designs at length and presents many illustrations of rare examples. In addition to these chapters, she discusses Summer-and-Winter, Spot or Bronson, double-faced twill, damask, the double weave, and leno.

"It is far more difficult," she writes, "to weave a satisfactory plain-weave fabric than it is to make a piece in simple pattern weaving." In her chapter on the plain weave she includes fifty-fifty tabby, warp-faced rep and weft-faced rep.

The twill weave, "basic to all ages and all peoples," undoubtedly is the most useful weave. Her chapter she considers merely an introduction to the subject.

In the chapter on rug weaving she points out that it is a special branch of the textile craft and that most of the familiar weaves are not suited to floor coverings. She mentions special weaves for rugs, including the "two-warp" technique fairly common for machine production but until recently only little used by handweavers. It is, she believes, the most practical for rugs and offers the widest range for pattern possibilities.

She devotes a chapter to pick-up weaving, with a description of nine native American weaves in this technique. The final chapter is on finishing fabrics.

The interesting modern developments in handweaving are owing largely, in her opinion, to the many who weave for personal satisfaction rather than for money-profit and it is to this group that we may look for further progress in the future.

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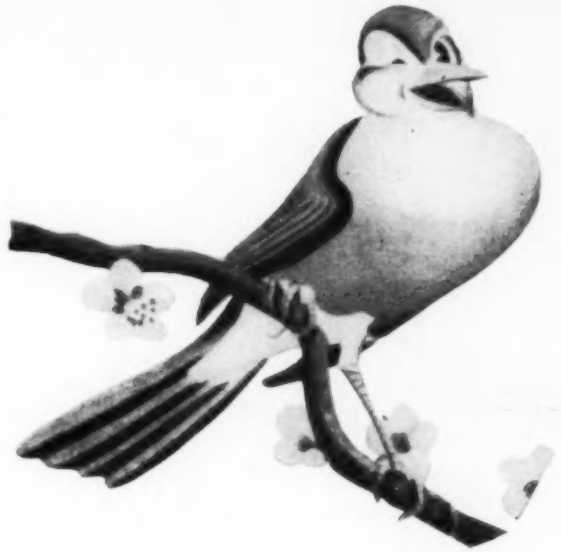

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A new crop of letters has arrived in our mail box — letters from all over, telling of the appreciation with which HANDWEAVER AND CRAFTSMAN is being received throughout the weaving world.

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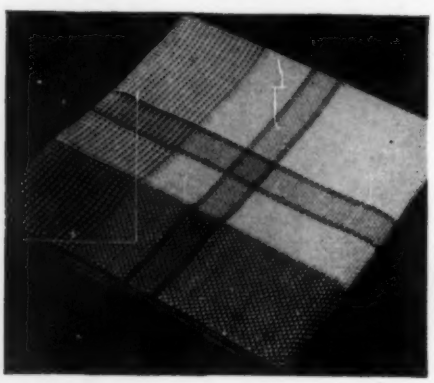

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